

JUNIOR ARTS AND ACTIVITIES

MAGAZINE
FOR THE
ELEMENTARY
TEACHER OF
TODAY

•
CREATIVE
ACTIVITY MATERIAL
AND IDEAS FOR
CLASSWORK



VOLUME 6—NUMBER 3
NOVEMBER 1939

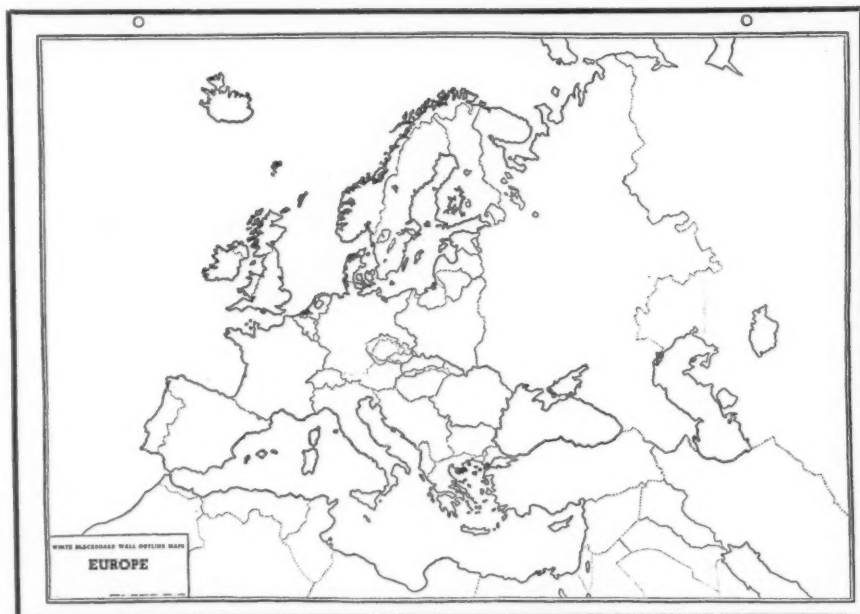
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Co-recreation—leisure-time activities which older boys and girls, young men and women can enjoy together—is a subject of growing interest to recreation workers, club leaders, and educational authorities.

Because of the importance of co-recreation the September and October issues of the magazine "Recreation" have been devoted to the subject, and in these two numbers recreation workers, church leaders, Y. M. C. A. and Y. W. C. A. workers, representatives of settlements, leaders in the so-called character-building agencies and in other fields have pooled their experiences for your benefit. Much extremely practical and interesting material is the result.

Copies of the September and October issues of "Recreation" may be secured at 25 cents each from the

NATIONAL RECREATION ASSOCIATION

315 FOURTH AVENUE

NEW YORK CITY

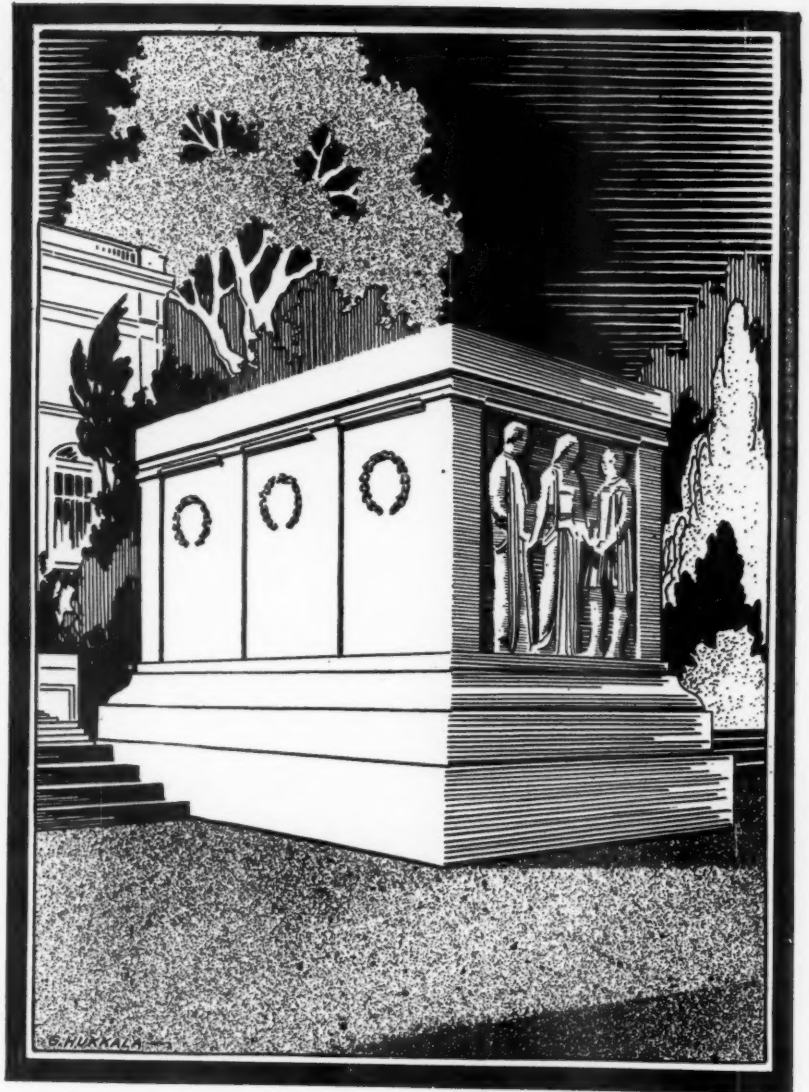
THE UNKNOWN SOLDIER

"Where were Duty and Honor, the well-springs of Victory, if mankind feared that death drew a black curtain, behind which lay nothing but the dark? 'Tho' he were dead, yet shall he live'."

F. M. O'BRIEN

"On the Virginia bank of the Potomac across from the city of Washington, D.C. is Arlington, the resting place of our soldier dead. It was declared a National military cemetery in 1864. Surrounded by majestic trees and beds of flowers forming the names of great commanders and of army corps insignia, stands the beautiful marble tomb of the unknown soldier brought from the battlefields of France to rest in this 'Bivouac of the Dead.' Carved on the end panel is a figure of Victory at whose side stand Peace and Valor. On the opposite panel are these words: 'Here Rests in Honored Glory An American Soldier Known But to God.' A solemn inscription; a nation's promise that he who lies there dead shall not have died in vain. The world has made that promise before, all its unknown dead have died in that faith. And the promise has died with them. Will it die again? We told that boy when he marched away that he was fighting a war to end all wars. He fell, believing; and we have buried him and carved an inscription over his tomb."

BRUCE BARTON



To this bier come the greatest soldiers of the present age on Armistice Day, along with the President of our nation and famous statesmen from other lands, high judges, and legislators. They come to pay honor not alone to this nameless boy, but to the thousands who lie elsewhere, beneath the "crosses, row on row." (Schools wishing to hold assemblies on Armistice Day can obtain programs upon request from the Na-

tional Council for the Prevention of War, 532 17th St., N.W., Washington, D.C. For a list of anti-war plays, fantasies, and pageants, consult "Anti-War Plays", National Play Bureau, Federal Theater Project, W.P.A., 25c)

"Come, let us try the Master's way,
Ages we tried the way of swords
And earth is weary of hostile hordes."

MARKHAM

JUNIOR ARTS AND ACTIVITIES

740 RUSH STREET CHICAGO, ILLINOIS

VOLUME 6

NUMBER 3

NOVEMBER, 1939

EARL J. JONES

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JUNIOR ARTS AND ACTIVITIES

740 RUSH STREET

CHICAGO, ILLINOIS

Earl J. Jones, Publisher

Published monthly except July and August

Subscription, \$2.00 a year

Canada, \$2.25

Foreign, \$2.50

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Entered as second-class matter September 27, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879.



CREATIVE TEACHING

By NETTA DRESSER

Teacher of Elementary Demonstration School
DETROIT, MICHIGAN

(The following is one case of many which illustrates the editorial, "Creative Teaching" which appeared in the October issue.)

Claude came to me as a problem case. Unfortunately, he was labeled as a child with no interest in school and with inferior intellectual capacity measured by our present conceptions. He was often absent and tardy and annoyed the other children. After investigating his health record, his home background, and his reasons for not being interested in his work. I found that the mother was dead and he starving for the encouragement that a mother gives. Moreover, he had a feeling of inferiority because people thought him dumb and his attitude was one of unconcerned bravado.

Finding that he was talented in drawing and modeling I hoped to create conditions in which through his interest he would WANT to give the best work of which he was capable. To place him where he would be happy and where he could acquire poise and emotional stability was a trying task calling for special and sympathetic individual help, but one well worth the effort. The creative teacher has a feeling difficult to describe when she sees a youngster who might have been a poorly adjusted citizen of the future, develop into a useful member of the school life. No matter how young he is, by readjusting the child's school environment his whole outlook on life may be changed.

As Claude's confidence in me grew, his contributions also grew. Of his own free will he came to me before and after school hours, asking for advice. Gradually, his contributions improved to such a degree that the class began to call upon him in discussions and to invite him to work with them on plans for illustrations. Children are the best critics and in evaluating someone's work were provided with a worthwhile lesson in character building.

Claude's poise and behavior improved as he acquired self-confidence, and I waited patiently for a similar improvement in his academic work. Finally, it came. Those who use the activity program have found it develops creativeness. The class had chosen a unit of study about automobiles, their history including the inventors and their lives, the parts and functions of a car, the rubber industry, and safety rules. Claude's classmates were corresponding with companies in the automobile and rubber industries, both in the United States and abroad, to get first hand information. Compositions were written on some phase of the study in which spelling and good handwriting were necessary; skill in arithmetic was also necessary, to discuss the cost of a car both to manufacturer and consumer through salaries and upkeep. Claude wanted to take

part in this activity and began to realize how important it is to know how to read in order to get information. Claude began to study, to read, to pay attention, to ask questions, to seek advice, and to use the library. He planned to contribute a motor moulded from clay for an exhibit, and to be able to name each of its parts and their functions was one of the fundamentals of our curriculum.

Because the research was for a purpose in which he was interested, he was successful in his undertaking. His clay motor won first prize in a hobby show. There were other results besides the children's pride in one whom they now considered an important member of their class. He could use only spare time to mould his creation and spare time came only when other work was completed. The class work cannot be neglected in order to create spare time. Being careless meant forfeiting spare time. Claude worked hard to complete his daily class work to gain the extra time and no longer had time to be a nuisance to others. By evaluating his own work, his standards grew and a desire to reach even higher levels developed.

Today, Claude is a happy child, unwilling to miss school even though ill. Although he learns slowly, he gives his best in doing his academic work. He is well behaved and a favorite of the entire school. He is successful as a member of the advanced art class for talented children. There are many children like Claude and creative teaching helps the child to find himself through a desire to achieve. When the teacher learns to compromise between the ability of the child to contribute what he can, and his grouping with children who are more normal, the problem cases will be fewer. When the child's case is understood and sympathetic aid provides the urge to follow characteristic interests, the outgrowth of creative teaching will be:

1. Children learn the proper use of leisure time
2. Good working habits are developed through purposeful learning and creative expression
3. Children are willing to share in each other's interests and achievements
4. They learn to evaluate each piece of work and to be tolerant in criticism
5. Learn to respect another's talents and opinions and be open to suggestions from the group
6. Children acquire the fine assets of a good citizen, to be businesslike in dealings, to practice courtesy and self-control, to do the best work possible, and to form wholesome habits as a foundation for the future
7. That by taking pride in the school room and trying to create a happy atmosphere each child becomes an important cog in the wheel of the room's progress.

Louisa M. Alcott



Author of "Little Women"

November 29, 1832—1888

In Orchard House, Concord, this popular juvenile book was written, and here the younger sister, "Beth", in the story, died. It is now a permanent memorial to Miss Alcott. She wrote in her diary concerning the story: "Simple and true, for we really lived most of it." It continues to be popular because it portrays the best that lies dormant in all young hearts. After a life of hard work dedicated to bettering the fortunes of her family, a task she set for herself at the age of fifteen, she found herself famous and her best known book still continues to entertain on printed page, and on stage and screen.



Early COLONIAL LIFE

"Old England to New England"

The first English foothold in America came through the colonists settling in Jamestown, and the Pilgrims in Plymouth. The story of the struggles of these hardy souls against Indians, fevers, starvation, and a rocky coast, is one offering rich material for teaching history, geography, and civics. It can be organized to appeal to the youngest member of the school as well as those students who are already realizing their responsibility as citizens. The two things to be stressed in the preparation, is that the Pilgrims came to a new land to have freedom of religion and that the king had not given them the right to settle. When those in England who had not been able to go to Holland to worship as they wished, heard that the Pilgrims were happy in America in spite of hardships, they decided to come too, and made a settlement in Boston. The Puritans were better off than Pilgrims and their colony soon grew larger and more powerful than Plymouth.

The idea of liberty grew swiftly and the democratic spirit of this small band made the Revolutionary War possible. This idea of individual liberty and the citizen's obligation to uphold it should, in turn, become the strong and enduring basis of the child's education. The story of the Pilgrim and Puritan settlements should be considered in their relation to the beginning of self-government in America and of present industrial and social life in New England.

List the following points: (1) These colonists were frugal, industrious, and men with families; (2) while they had peculiar church customs, they were deeply religious; (3) within a few years after their arrival public schools were provided for, and steps were taken to establish a college; (4) after Plymouth became a part of the Massachusetts Bay colony the settlers became the ancestors of about a sixth of our present population in the United States; (5) though the Puritans had left England because their rights of freedom had been ignored by an intolerant king, they insisted that no other church could be in the colony, so new colonies began to spring up.

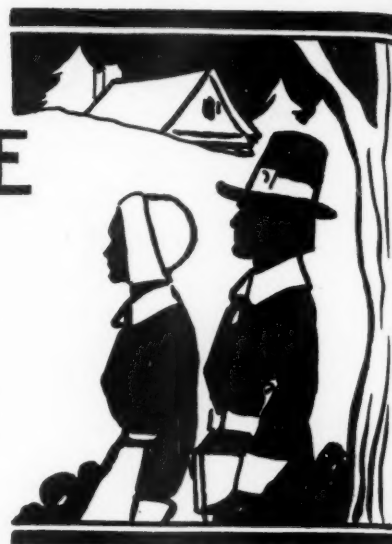
How they lived is to be considered. They were dependent altogether on local materials for shelter and clothing. Their first need was for shelter; trees were cut and logs formed the walls of the first huts with chinks filled with chips, bark, and mud. Bark covered the roofs and was weighted down with

poles. Windows were covered with oiled paper for there was no glass, and wooden shutters closed them at night and in times of danger. The doors were hung on hinges made of leather.

Furniture was also fashioned from the trees. The table was a long board supported by two saw-horses, plates were blocks of maple wood hollowed out, called trenchers. As there were not enough trenchers for all, two ate from the same dish. Spoons were of wood or small shells were given wooden handles. Shells often served as dishes. Gourds made good bowls, and dippers, sometimes, bottles. Large dried pumpkin shells were used to store the meal, seeds, and nuts. Pitchers and cups were made from leather and some from horn. Iron pots and copper kettles had come with them from England, and a few of the housewives had pieces of pewter. Governor Winthrop had one silver fork.

As more ships came to the new shore, they brought earthenware; and when those from the West Indies brought coconuts, the shells were made into bowls. "Cotton wool" seeds were also brought from the West Indies, but it was too cold in New England for cotton, so cotton cloth was not spun nor woven until after the Revolutionary War. Fields of flax soon produced fibers for linen, but the housewives had brought some fine linen with them for the table and for sheets. No cows came on the Mayflower, but ships that came after brought both cows and sheep, so the men tanned leather from the hides, and made harness and shoes.

The life of the home centered about the fireplace which was made of stone from the stony ground, or from logs thickly covered with clay. A settler built from hewn logs served as a seat. There were no chairs; logs served for seats. The colonists soon learned Indian ways of burning out and scraping wood to make many useful things. Mortars were hollowed out of a tree-trunk in which they pounded their grain and salt. They made wooden troughs to catch the sap from the maple tree. Indian bowls, however, were more shining and white than any made by the settlers and were much prized by the New England housewives. The Indian traded these and brooms for trinkets and knives. Beside the Indian broom, a turkey-wing brush was beside every fireplace. Not until Benjamin Franklin noticed a seed on a brush brought from Europe and planted it, did the colonists have broom



corn for brooms. Indian brooms were fashioned from the trunk of a birch tree, the upper part scraped smooth for a handle and the lower end cut into fine slivers tied together with a rope of bark.

The Indians traveled by foot or canoe as did the white settlers until they made flat rafts to float down the river; they also used their oxen until horses became more plentiful. The settlers had to depend upon men who carried messages from one settlement to another and who had to wait until sufficient letters or packages were assembled to pay for taking such a dangerous trip.

Though the Puritan preachers warned against vanity, the colonists had good clothes, for people in England were richly clad at this period in silk and velvet with fine frills of lace, silk stockings, and silver buckled shoes. The capes worn by the men and women of Plymouth and Boston were a rich reddish brown lined with warm scarlet. As the men produced the material for their clothes on their farms, they wore doublets of brown leather, breeches of tanned deerskin, leather shoes and woolen stockings. The women had known how to spin and weave before they came to America and sent to England for wheels, looms, and wool. As soon as possible they raised their own sheep for wool and planted flax in their flower gardens.

A wheelwright made spinning wheels and rode on horseback through the country selling them, but few families could afford a loom. When the wool had been washed, dyed, and spun, it was taken to a weaver in the village. As flocks increased and homes grew larger, looms were set up in the homes. Wool made suits, stockings, mittens, caps, and scarfs. Coverlets were woven of homespun wool and blankets, called flannel sheets, were made for winter. As so much wool was required, good care was taken of the sheep. Flocks

grazed on the village commons along with the cows of the village. When wolves began to come from the forests, shepherds were provided to watch the sheep. There were, also, hog-reeves who saw to it that each hog roaming the streets had a ring in its nose.

New settlers commenced to arrive from the textile districts of Europe who set up fulling mills which cleaned, shrunk, pressed and finished the cloth woven in the homes. Colors for dyeing were often very beautiful though made from materials near at hand. Brown came from the bark of oak, hickory, walnut, and sassafras trees; pressed goldenrod and sassafras bark made yellow which mixed with indigo made green. Pressed iris petals made purple. Dyes were made from many roots, plants, leaves, and berries. The women and girls put the wool into the big dye kettles, washed and rinsed it, and spun it into yarn on distaff or wheel, then reeled in into skeins to be woven into cloth. The men sheared the sheep, washed the wool as it is greasy when it comes from the sheep, made cards and carded the wool, and rolled it into long rolls.

At the fulling mills, the weaver did not work alone. The fuller scoured the cloth with fuller's earth to remove all greases and trampled on the wool in a vat of water to soften it. Tenter-men stretched and dyed the cloth, then combed it for the shearmen who sheared it to make it smooth. Many of these workmen had sold their services for a number of years to the captain of a ship so they might come to this new land of opportunity. Arriving in America, they were sold by the captain to owners who retained all the money they earned and often sold them to others as a skilled servant. These bound servants were in all the colonies, but New England made little use of the negro slaves useful in the tobacco, cotton, indigo, and rice fields further south.

The clothing of the colonists was a badge of their social rank, owner and bound servant dressing differently. Boys wore dresses until they were six or seven then dressed exactly like their fathers; girls dressed like their mothers. The difference of dress not only testified to the wealth or poverty of the wearer, whether he was slave or free, a workman or a gentleman of leisure, but in New England the soberness of color and plain fashions was a matter of religion, climate, and geography. They were thrifty, and all little girls were taught to knit, sew, embroider, spin, and weave. Classes for girls in the dame's school were held from six o'clock in the morning until seven, then from four-thirty in the afternoon to six o'clock in the afternoon so lessons would not interfere with housework.

The first schools were built of logs, had rough boards supported by pegs

in the walls for desks and the seats were logs. The hornbook, New England primer, the Bible, hymn book and almanac were the text books. Pens were made from goose quills, and the ink was made at home. Instead of slates, pieces of birch bark scraped clean each time the writing needed to be erased, were used. The schools were not free but supported by the parents of the children attending. A dame's school was one started by a woman in her own home.

The New England Primer, now much prized by collectors, was an illustrated alphabet book containing little rhymes and prayers. The hornbook was a thin piece of wood on which was the alphabet, and the Lord's Prayer. It was covered with horn to keep the paper clean. Some of the children learned their alphabet by writing in the sand which covered the floor, carpets not being known for some time in the colonies. The first carpets were of homespun yarn. Rag carpets came later and as wealth increased, rugs were imported. *Activities for Primary & Intermediate Grades:*

Make a New England village on the sand table, showing the fort, church, houses, palisade, stocks, ducking stool, pillory, an Indian village to one side and the commons and corn fields on the other. Make candles, and sew squares for a quilt. Set up a long table in imitation of the Pilgrim tables and model Thanksgiving food for a feast. Model cows, sheep, and hogs for the Common. Dress a clothes pin Pilgrim boy and girl doll with a cape woven on a miniature loom, using a cork pasted on a brim for the boy's hat.

Make a simple loom and use a pencil as a shuttle to carry the wool threads through the warp. As primary children have limited muscular control and are easily tired use only coarse materials in weaving. Four fold yarn is as fine as the primary child can use if nervous strain is to be avoided. (For the loom see Junior Arts and Activities, March, 1939.)

Contrast the home spinning and weaving of Colonial days with modern factory methods but avoid the process of manufacturing until the fifth grade is reached. If you are near a farm ask for a small part of a sheep's fleece and wash it to see how soft and shiny it becomes. An exhibit of raw materials may be purchased for 50c from The Esmond Blanket Mills, 21 E. 26th St. New York City. The American Woolen Co., Boston, offers a pamphlet "From Wool to Cloth." (free) To experiment with vegetable dyes as used by the Indians who taught the colonists, see "Weavers and Other Workers," by J. Hall, or send for pamphlet to Industrial Arts Cooperative Service, Columbia University New York City.

Music:

Spinning Songs, Victor, 64931 and

18598. Compare for sound of the small flax wheel and the large wheel for wool.

Make a frieze showing the life of the Pilgrims in England, in Holland, and in America; show the Mayflower on the ocean between. Dress dolls to show the difference in rank in the colonies between Puritan lady, gentlemen, elder, soldier, and servant. Show the first Thanksgiving feast with trenchers carved from soft wood, spoons, shells for dishes, etc. Have Indians pouring out popcorn as their contribution to the feast. Make a miniature log cabin and furnish completely. Model a relief map of New England with paper pulp and color, or draw one as shown on page 15 and insert products in proper places. Make a recipe for favorite Thanksgiving dishes; make carved potato blocks and use for the end pages or cover; cut the potato in half and cut out the motif, press on an inked pad or blotter soaked in water color and then on paper.

For higher grades:

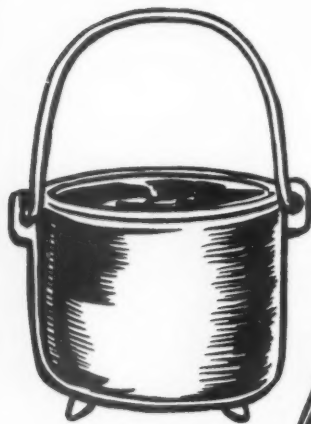
The colonial union of Massachusetts, Haven in 1643, is of importance as being the first attempt at union among the colonies and because the governments of the various States of our Union have been the direct outgrowth of Colonial government as it existed at that period. The district in which they settled, a township or town, a name used in England, held the Town Meeting where every member had an equal voice.

The usage of Virginia government was modeled after England and divided people into classes and tended to restrict the management of civic affairs to a few. The Town Meeting, however, left its impress upon our democracy by cultivating a knowledge of the duties of a citizen and his individual responsibility for the conduct of public affairs. Make a poster showing how Magna Charta, the Mayflower Pact, the Town Meeting and the Constitution have shaped the democratic citizenship of our entire country. Make scenery for: Historical Plays of Colonial Days, by Tucker & Ryan—Little American Historical Plays, by Hubbard—Colonial Plays for the Schoolroom, by Shoemaker.

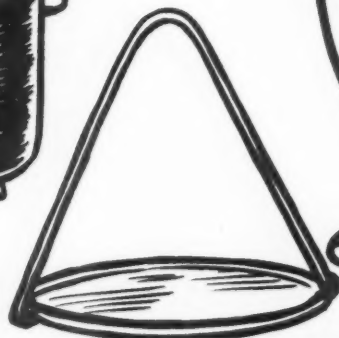
Wood carving was the special art in the colonies; Nathaniel Mather whittled on the Sabbath and hid behind the door because it was a sin; another sin was whetting a knife on the Lord's Day. The colonial stock of toys was largely supplied by the jack-knife and consisted of willow whistles, windmills, boats, and water wheels.

Emphasize differences in table manners, the big dish of salt in middle of the table marking the rank of those who "sat above the salt" and those "below the salt", also that children stood at the table while eating.

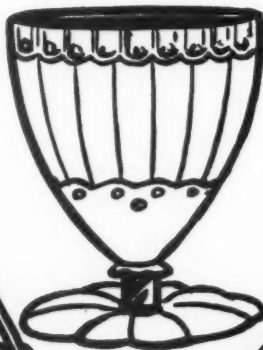
SCRAP BOOK



IRON KETTLE



IRON GRIDDLE



COCOANUT DRINKING CUP



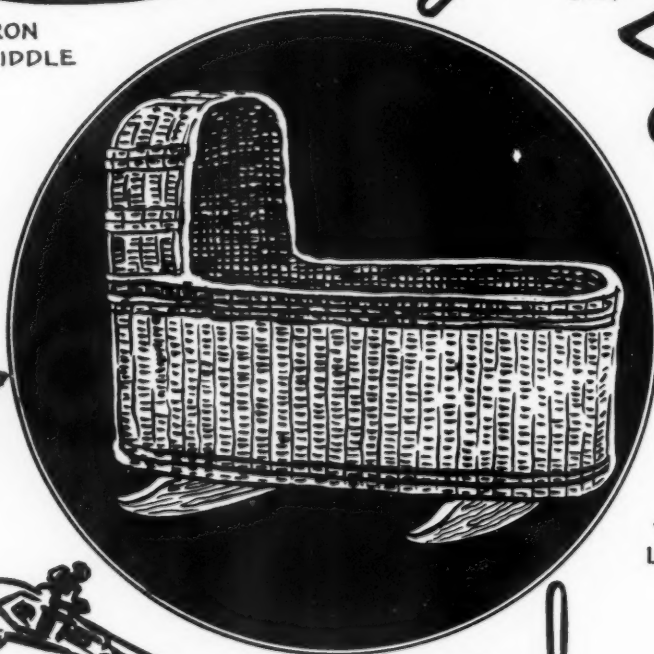
WARMING PAN



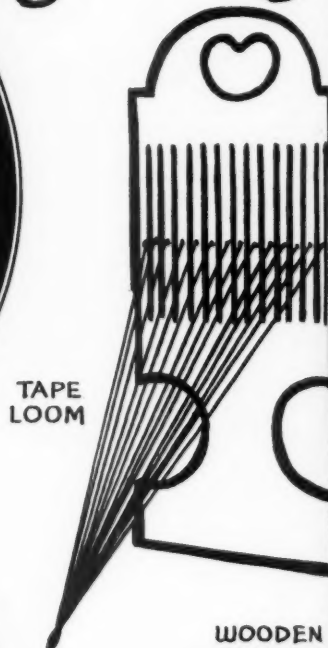
HARVARD STANDING SALT



BETTY LAMP



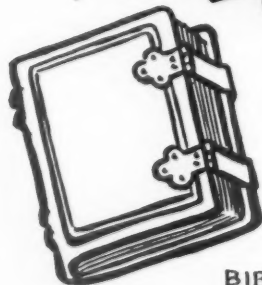
MAYFLOWER CRADLE



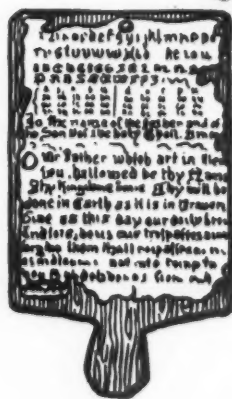
TAPE LOOM



MUSKET



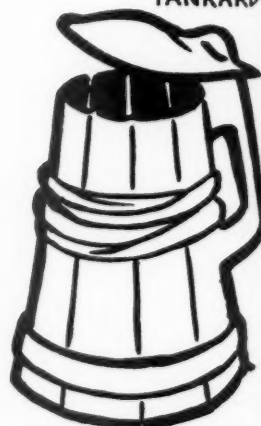
BIBLE



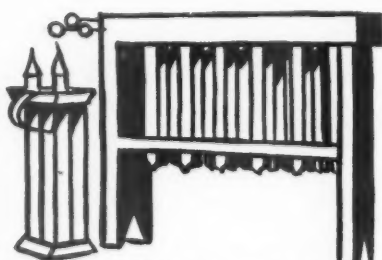
HORN BOOK



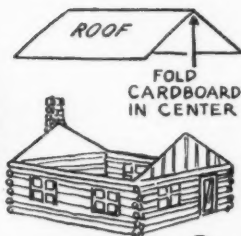
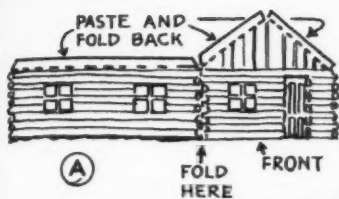
UPRIGHT CHURN



WOODEN TANKARD



CANDLE MOLDS



THANKSGIVING TABLE PROJECT

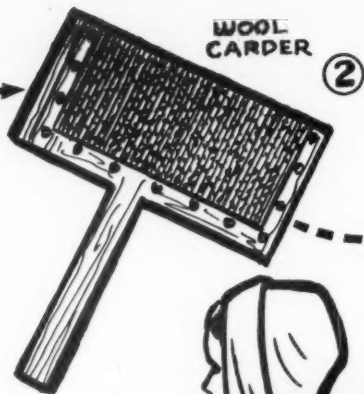
These exiles from England on their way to church will make an arresting sand table scene or diorama poster. The log meeting-house which was the first rude structure erected in the settlement can be set up surrounded by bare twigs, as trees, and cotton on the ground for snow, to show the stern New England winter which took such bitter toll of the Pilgrims. The illustration also offers authentic costume suggestions.





①

SHEARING THE LAMB

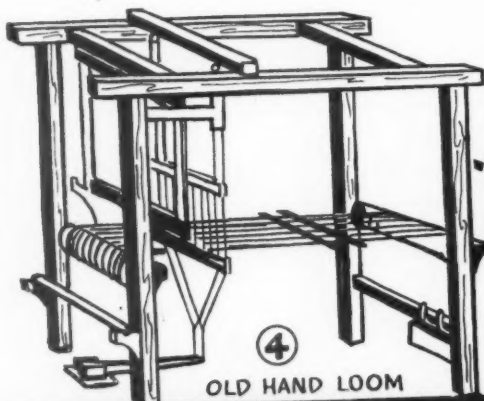
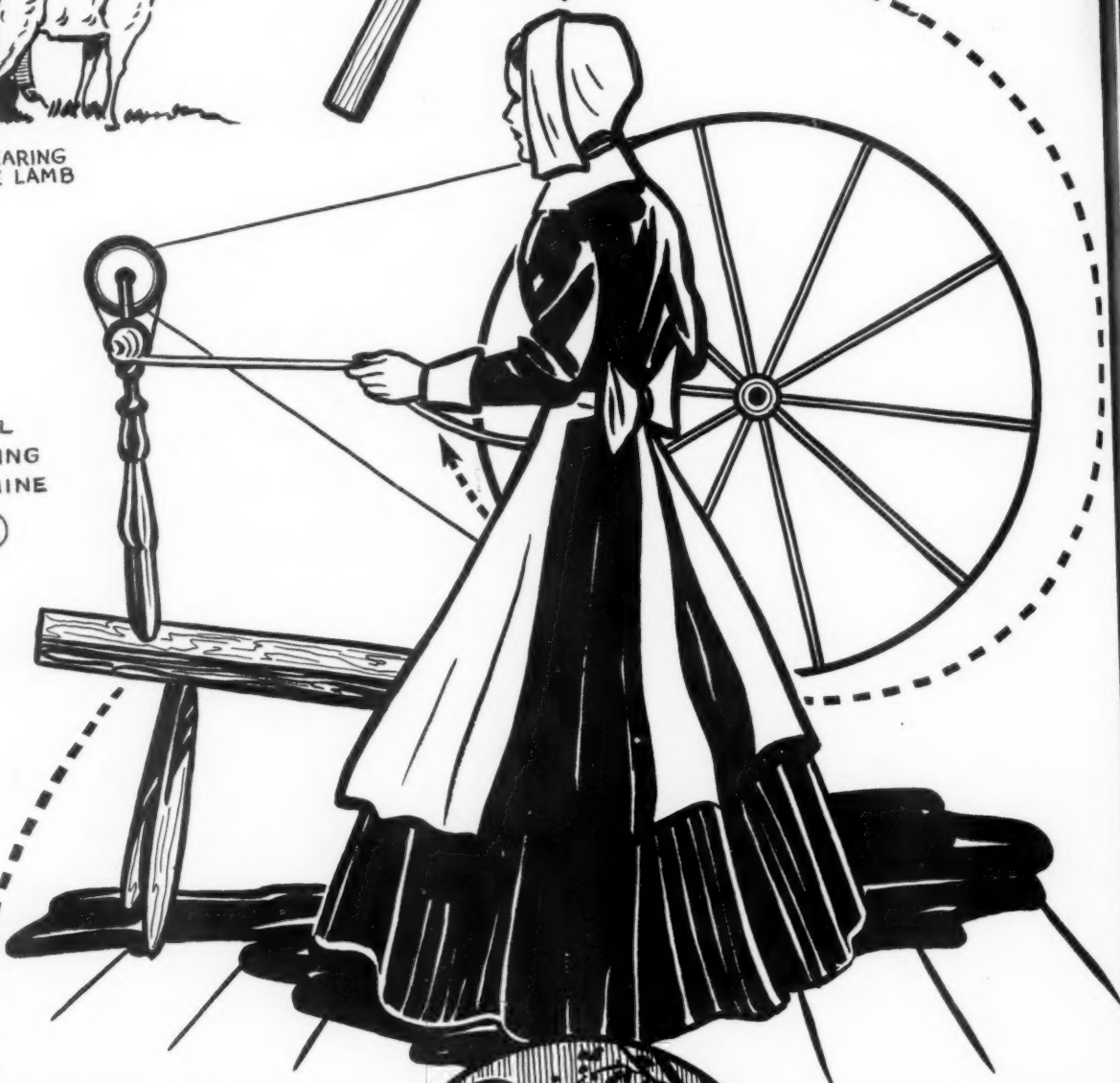


WOOL
CARDER

②

WOOL
SPINNING
MACHINE

③



④

OLD HAND LOOM

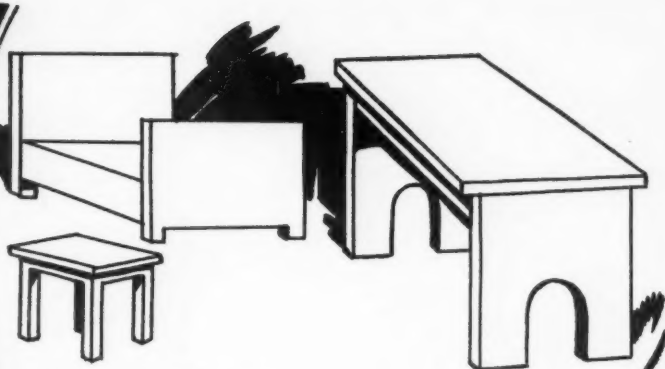
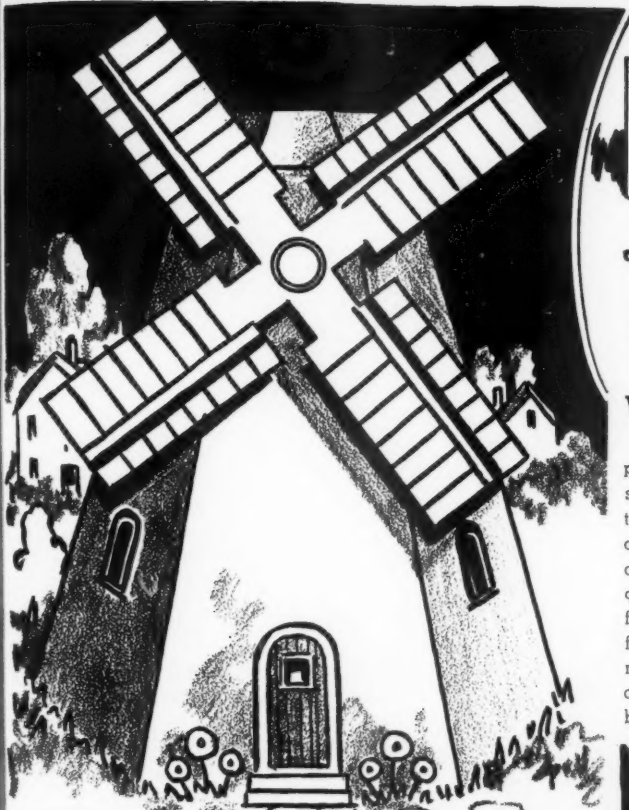


⑤

CLOTHES

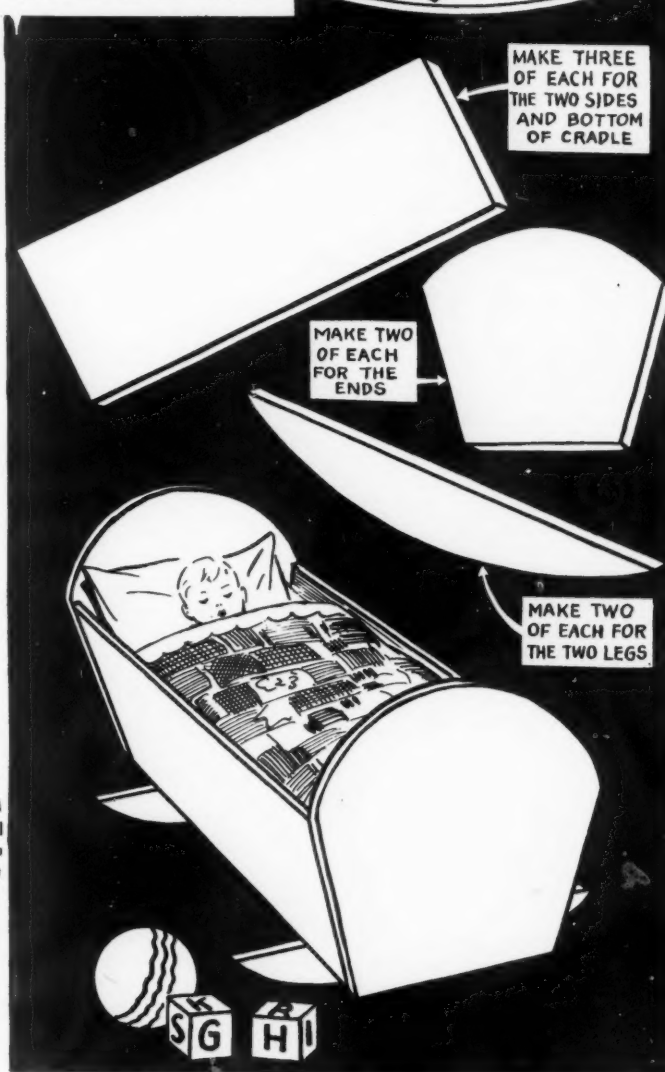
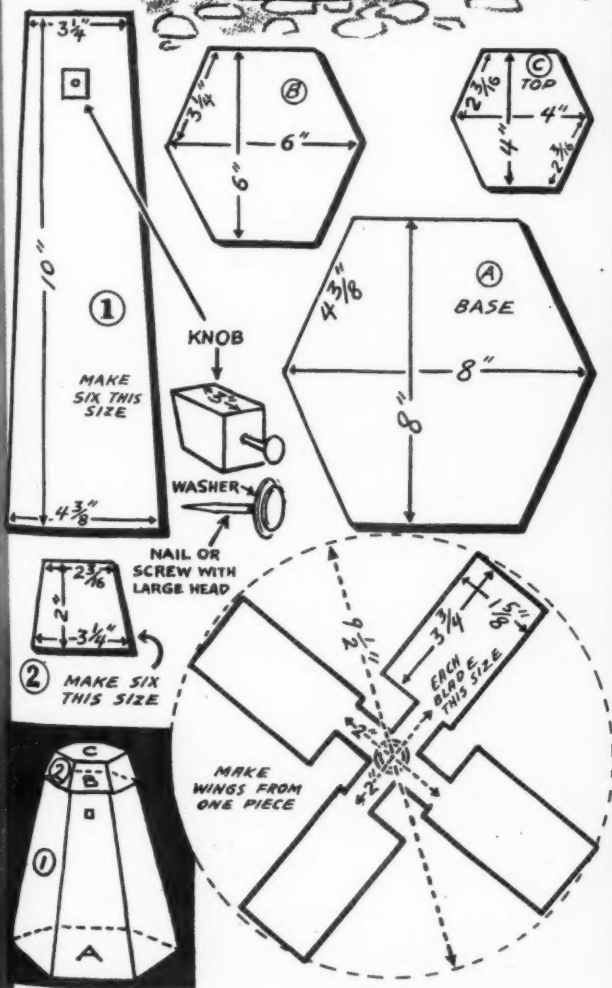
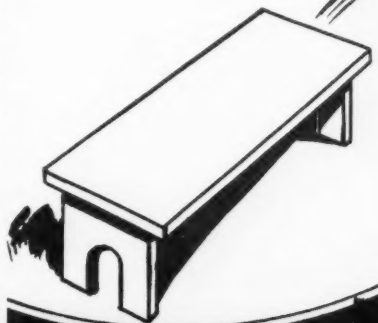


FLAX SPINNING MACHINE



WOODWORKING

Draw the pattern first on paper, then on wood. After sawing out the pieces, fasten together with glue. If the edges are slightly beveled on A, B, C, of windmill they will stay together better. Sandpaper the flat side of all parts; keep edges firm but smooth and not too rounded. Fasten on the sails of the windmill with a heavy brad. Color with enamel paint.



• CANDLES AND WHALE OIL LAMPS •

The New England settlers found the Indians using pine knots for light and borrowed the idea; thin pieces of the pine which, filled as they were with turpentine and pitch, burned brightly like a torch. But colonial housewives kept their homes spotless with home-made soap, and sand, and scouring brushes, and they objected to the black smoke from the pine knots, and the pitch which splashed on the clean floors. For a while they hung the knots in the great fireplace so the pitch dripped in the fire. But when, in the fall, they found bayberry bushes covered with green berries, the house mothers made wax for candles. They made wicks for candles from milkweed silk twisted together in a long string. While most of their candles were dipped, some were made in molds.

The bayberry candles gave a delicate perfume and were much prized. As soon as the small silvery green berry appeared on the low bushes in New England and the silky fluff of the milkweed pods was ready to fly away, the Pilgrim and Puritan children gathered all they could find and the filled baskets were emptied into boiling water. After the berries had boiled a long time a thick layer of green wax gathered on the top of the water. Six wicks were fastened a few inches apart on a stick which was dipped into the wax and then hung between two chair backs or logs, to cool. While it was cooling other wicks were dipped until it was time to dip the first row a second time. This process was repeated until the candle was thick enough.

When cattle fat was used, it was melted and strained then put in the kettles hanging over the fire. Kettles on the floor beneath the supports resting on two blocks were half filled with hot water into which some of the hot tallow was poured.

Items of expense were always important to the thrifty New England housewife who had been taught in Old England:

"Wife, make thine own candle,
Spare penny to handle.
Provide for thy tallow ere frost
cometh in,
And make thine own candle ere
winter begin."

But even the candle was not for all; a New England historian of that period wrote that the Candlewood (pine knots) "may serve as a shift among poore folks." A frugal farmer laid in a supply of this wood for winter use just as he gathered the hay in his barn. The single candle used, was extinguished during the long family prayer to save it, for there were few domestic animals to furnish tallow. Governor Winthrop wrote to his wife in England to bring candles with her when she

came to America, and also sent for wicks and tallow. The poles and candle rods used in the making were kept on the kitchen beams to be used each autumn.

"Silk-down" which they "spun grossly into candle wicke" was twisted one way, then doubled forming a loop which was looped over the candle-rod and the two ends twisted around each other. The wicks were dipped slowly for if the candles cooled too quickly, they might crack. The heavy kettles were used alternately, the tallow being added to constantly, and about two hundred candles were made a day. It was hard work, for the great kettles were two feet in diameter and heavy to handle.

The suet, fat, and grease from wild game was also carefully saved for candles for the bayberry wax was sometimes sold. A letter to John Winthrop said: "You must take a care they do not put too much tallow among it, being a custom and cheat they have." So, even among the Pilgrims and Puritans, there were those worthy of the stocks. Bayberries became so important, laws were made about them. Sometimes, rush lights were made by stripping the bark from rushes and dipping the pithy part in grease; these, however, were not very satisfactory. Wax candles were shaped by hand, the heated wax being pressed around the wick. Bees were kept for their wax.

The molds were several pewter tubes fastened together, making six candles. A nail was across the open top of the tubes so the wicks could hang down in the center of each, and the melted tallow was poured in around them.

Soon candlesticks appeared and sconces, called candle-arms, or prongs. Then came candle-beams, a wooden hoop with candle-holders set at intervals like chandeliers. Snuffers came from England, also trays and extinguishers. Lamps were not commonly used in America for many years. "Betty-lamps" were shallow metal dishes with a spout for the wick in which the fat of whales washed up on shore in a storm, was burned. Because the oil was cheap they often replaced candles.

The Betty-lamps about three inches in diameter, were about an inch deep; they were rectangular, oval, round, or triangular in shape, as fancy dictated. They could be hung on the back of a chair, on the mantel shelf, or on a nail in the wall, for they had a hook and chain attached. From the wick in the end came a dull flame along with smoke, dirty grease, and a disagreeable odor. As whaling, the most romantic

commercial industry ever known, increased, all manner of lamps came to be. In the head of the whale was spermaceti which was at once utilized for making candles. These candles gave more light than three tallow candles.

As there were no matches in the colonies, if the fire happened to go out, the youngest child was sent running to the nearest home to borrow live coals on a shovel. Most families had a flint and steel with which, according to Charles Dickens, they might get a light in half an hour if they were lucky. "Spunks", wood dipped in sulphur, came much later.

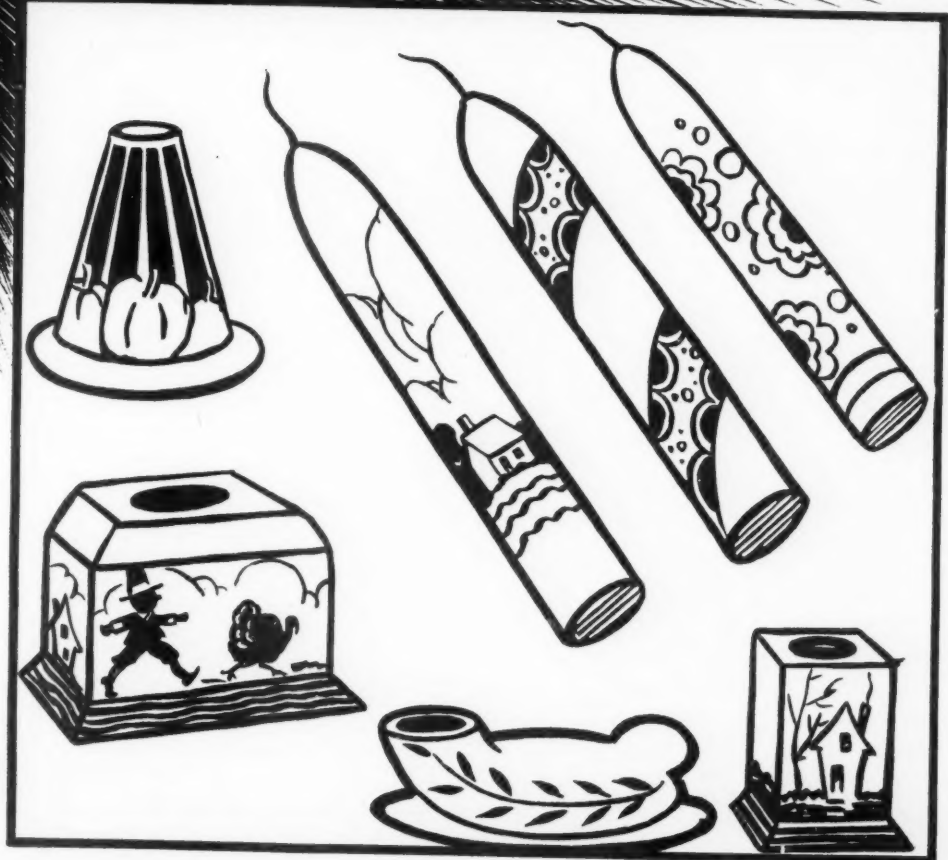
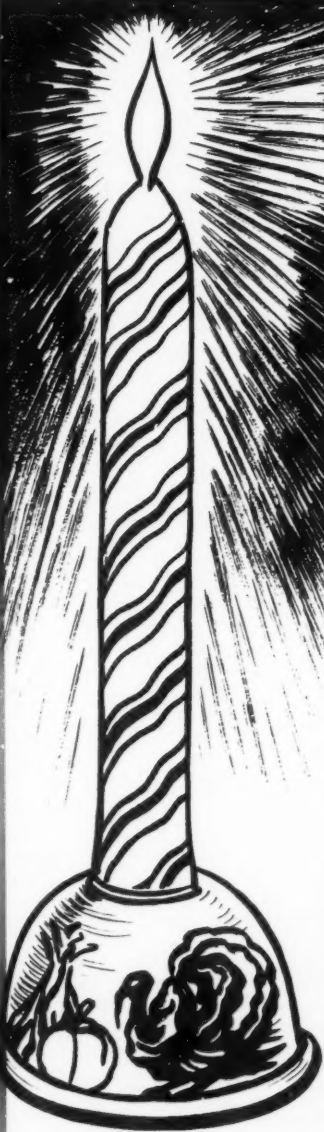
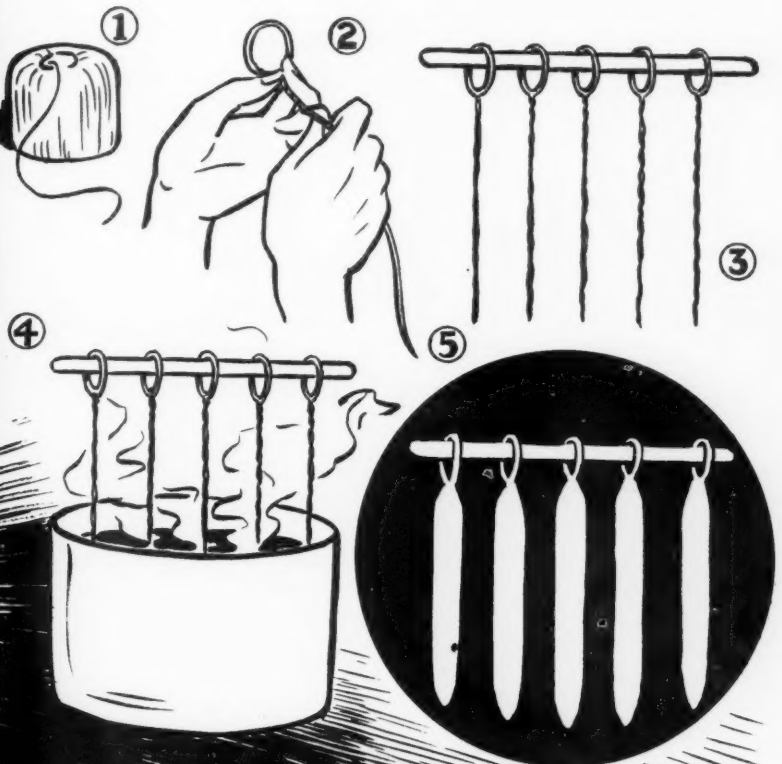
Candles were also used to tell time. Have the children mark off inches on the side of a candle and light it; see how many inches burn in an hour. Another colonial method of telling time, was to cut a groove in the cabin floor, called the noon mark, where the sun, standing due south, cast a shadow. When the sun reached this it was mid-day and the approximate time was determined as the sun moved onward. Roger Williams wrote: "Unless we had Clocks and Watches and Quarter Glasses (as in some Ships) it was impossible to be exactly punctual."

In modern candles fatty substances used are treated to give the most light and the least amount of smoke, by removing the glycerin, not possible in the old days. Tallow candles are dipped, bees-wax candles are rolled on a wet marble slab after the wax has been poured over a suspended wick until the required size is obtained. Most modern candles are of paraffin poured into molds. Tapered wax candles have their wicks drawn by machinery through the melted wax.

If candles are made in school, shave paraffin into coffee tins and set in a pan of water on the stove. If colored candles are desired, add ends of wax crayons. Each child twists two strings together two and one-half times the length of the finished candle. When the paraffin has cooled a little after melting, the children form a line holding their wick by a paper clip. Each wick is dipped in turn until the candles are large enough. Each time the wick is dipped in the paraffin, dip it next in a pan of cold water. Model candle sticks. Primary grades can use clay; higher grades, plastic wood. Paint with oil paints. Paint candles with water color. Send for pamphlet to 519 W. 121 St., New York City—"Candle Dipping" and "Candle Molds", Industrial Arts Cooperative Service.

Supplementary Reading: *Candle Days*, by M. N. Rawson—*Home Life in Colonial Days*, by Alice M. Earle—*Community Life Today and in Colonial Times*, by D. J. Beeby—*The Puritan Twins*, by Lucy Perkins.

Candles



INDUSTRIES OF NEW ENGLAND

by
VALENTINA S. PETERS
Jamestown, New York

This outline was planned for a group of pupils who were unable to work independently. With this in mind, I prepared the following, giving each pupil a hektographed sheet with one industry or related industries grouped on it. As the industries came up for discussion, the pupil used his text book to fill the outline. At first these served as "worksheets" where the work was done cooperatively in class. I worked at the board and helped individuals when necessary; the fast workers also helped, some of the board work being done by pupils, later.

I hektographed a double set, and when the unit on New England was finished, the same outline was given again as a review and a partial check-up. The pupils now worked independently; papers were exchanged and checked. When corrected, the papers were placed in the pupils' "My Book" booklet. The outlines were used during a period of six weeks. Gradually I gave less hektographed material until the pupils could work independently.

In the study of New England, so rich in material, I found my pupils were most interested in making a frieze or groups of illustrations, on maple syrup and sugar-making, landing of the Pilgrims and their first winter, on Squanto, the Indian, teaching them how to hunt, fish, and plant corn, and the First Thanksgiving. Slide making may be a class or teacher activity (see Junior Arts and Activities, Feb., '39) and a puppet show on different phases of New England life would be interesting. All material on Thanksgiving and Pilgrims is suitable. Posters were made illustrating the most important industry of today, and drawings of things most interesting about each state.

I. Manufacturing

A. What is needed for manufacturing:

1. Raw materials
2. Machinery and tools
3. Power
4. Skilled workers
5. Transportation
6. Markets

B. Sections where carried on:

1. Merrimac River Valley
 - a. Textiles (kinds)
 1. Cotton
 2. Wool
2. Southeastern Section -
 - a. Textiles (kinds)
 1. Cotton
 2. Wool
 - b. Other goods manufactured
 1. Leather goods
 2. Shoes
3. Southwestern Section
 - a. Goods manufactured
 1. Metal

C. Cities—what noted for:

1. Fall River, Mass.—Cotton goods

2. New Bedford, Mass.—Cotton goods

3. Lowell, Mass.—Cotton goods

4. Pawtucket, R. I.—Cotton goods

5. Providence, R. I. — Worsted goods

6. Lawrence, Mass. — Worsted goods

7. Boston, Mass. — Leather and shoes

8. Brockton, Mass.—Shoes

9. Lynn, Mass.—Shoes

10. Haverhill, Mass.—Shoes

11. Waterbury, Conn.—Clocks

12. Providence, R. I.—Jewelry, silverware

13. Holyoke, Mass.—Paper

D. Raw materials obtained from:

1. Other states in United States
2. Other countries

E. How raw materials are brought in:

1. By trains
2. By ships

F. People engaged in Manufacturing: nearly one-half of New England's population.

G. What is manufacturing: Changing of raw materials into finished products

H. Why is manufacturing so important:

Swift flowing rivers and falls generate electricity.

II. Agriculture

A. Dairying:

1. Massachusetts
2. Connecticut
3. Rhode Island
4. Maine
5. New Hampshire
6. Vermont

B. Why suited to dairying:

- a. Cool climate
- b. Enough rain
- c. Brooks and good pastures
- d. Near enough cities to ship fresh milk

3. Products sold—milk and cream

C. Poultry raising:

1. Supply cities with: Eggs, chickens and ducks

D. Market gardening:

1. Where carried on: Near Boston and other large cities
2. States noted for raising:
 - a. Potatoes—Maine
 - b. Cranberries—Massachusetts on and near by Cape Cod
 - c. Tobacco—Connecticut River valley in Massachusetts and Connecticut. Why? Has right kind of soil and climate
 - d. Apples — all states and on hillsides. Why? Hillsides better suited for trees than other crops.

- e. Maple Syrup and sugar making—Vermont — from sap of hard maple tree

III. Lumbering

A. Where carried on: Vermont, New Hampshire, Maine.

1. What is made from lumber:

- a. Articles from wood
- b. Ships
- c. Paper

2. Paper Making Materials:

- a. Wood, chiefly spruce and hemlock from forests, Great Britain
- b. China clay
- c. Pulp wood—wood sawed into short lengths
- d. Wood pulp—pulp made from chipped wood mixed with water

- e. Wood pulp produced in United States one-third made in New England

- f. Greatest paper manufacturing city in world—Holyoke, Mass.

3. Ship Building:

- a. Lumber obtained — northern New England
- b. Where carried on — along coast of New England
- c. Kinds of boats still built—small boats, motor, yachts, fishing
- d. Cities noted for ships of steel — Bath Me. and Quincy, Mass. Wooden ships made in early days, steel ships now made farther south

IV. Quarrying

ground

- A. Where carried on—all over New England. Chief state—Vermont

- B. Building stones—marble, slate, granite

- C. Uses—stones for building, tombstones and monuments

V. Fishing

A. Where are fishing grounds:

Grand Banks—Continental shelf of Atlantic

- B. Kinds—Inshore, deep sea

- C. How caught—nets, trawls

- D. Kinds: Cod, haddock, mackerel, herring. Seafood, not a fish: lobsters

- E. How marketed: Fresh, frozen, dried, canned, smoked, salted.

- F. By-products: Cod liver oil, halibut liver oil

- G. Fishing Ports: Boston, Mass., Gloucester, Mass., Portland, Me.

VI. Commerce

A. What is it? Trading and transportation

1. Exports are products sent out of a country to other parts of the world

2. Imports are products sent to a country from other parts of the world



PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

Critic Teacher of Student Teachers, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio

CONQUERING PERSPECTIVE

Part II

With an understanding of "Horizon Line" and "Parallel Perspective" (Oct., '39 issue) obtained in the primary grades, the pupil is prepared for more advanced phases of perspective.

ANGULAR (two point)

PERSPECTIVE

This more advanced phase of perspective should not be attempted below the 5th grade level. There are three views to be considered:

1. Worm's eye view
2. Horizon view
3. Bird's eye view

In each case the illustration will be of the same scene, but at a different eye level. Over 90% of the student's drawings are of horizon view, not because it is easier to use, but because there is lack of understanding of the other two. It is not the purpose of this article to present these phases of perspective as a project lesson. Instead, it is hoped the material will be used by the teacher to familiarize the pupil with ideas which will result in a broader use of perspective in future illustrations.

1. WORM'S EYE VIEW

Imagine a worm located at the intersection of the streets "A" and "B" shown in Fig. 1 which shows how the streets look to a worm. The *eye level* line is at the base of the buildings. To see these buildings as a worm sees them, one would have to lie flat on the ground.

Looking down "A" street as far as one can see, the buildings appear to dwarf to less than an inch high (the vanishing point). The same is true of "B" street. All the bases of the buildings form a *Straight* line connecting the vanishing points of "A" and "B" streets. The roofs of the buildings all lead to the vanishing points regardless of their heights.

Three kinds of lines are used in the illustration:

1. Vertical
2. Lines to vanishing point of street "A"
3. Lines to vanishing point of street "B"

2. HORIZON VIEW

At first glance, the horizon view (Fig. 2) appears to be the same as the worm's eye view (Fig. 1). Closer observation will disclose the fact that the *eye level* line is no longer at the base of the buildings, but at their center. The bases of the buildings now follow a line similar to the roofs. Again, only three lines are used in the illustration, these being the same as those of the worm's eye view. Some of the buildings are joined to each other; others are separated by other streets. The buildings facing "A" street are shaded black.

3. BIRD'S EYE VIEW

This view is a little more difficult to explain because a third side (top) of the buildings comes into view. The explanation can be simplified by pointing out that only three kinds of lines are

used in the illustration, as in the first and second examples. The *eye level* line is above the top of the highest building. (Fig. 3)

Regardless of how short or how tall, how near or far away the building may be, the top will be seen as long as the *eye level* line is above the tallest building. With a better understanding of this principle, the student will be able to make a more interesting illustration.

Reviewing the three types of angular perspective:

1. The worm's eye view forms a triangle, with a *horizontal* base.
2. The horizon view forms a diamond, resting on one of its points.
3. The bird's eye view forms an inverted triangle, resting on one of its points with a horizontal line as a top.
4. All three types employ but three kinds of lines in their construction.

If the pupil is encouraged to see how simple angular perspective is, the fear of a seemingly complicated mass of lines is overcome. Again, the author points out that this is not a problem lesson to be presented to the pupils, but a guide for teachers in the explanation of angular perspective to improve their illustrations. Applications of the principles cited here, will be given in the next issue of the magazine. These will show a modern approach to the subject of angular perspective which those who read will enjoy putting into use.



WORMS EYE VIEW

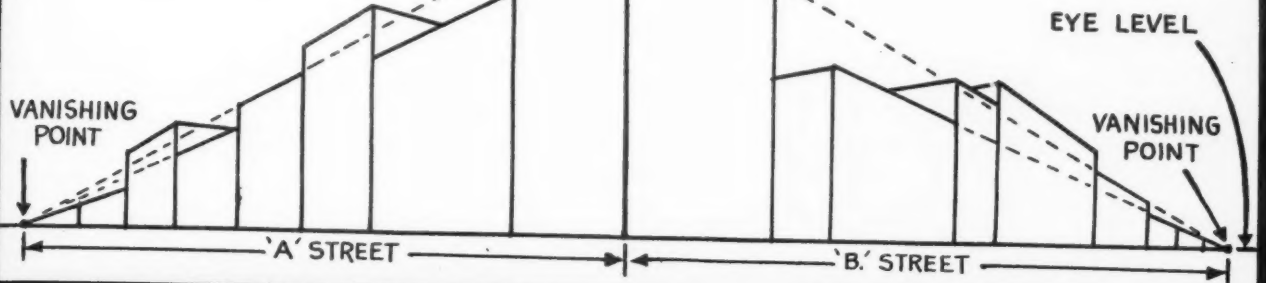


FIG. 1

HORIZON VIEW

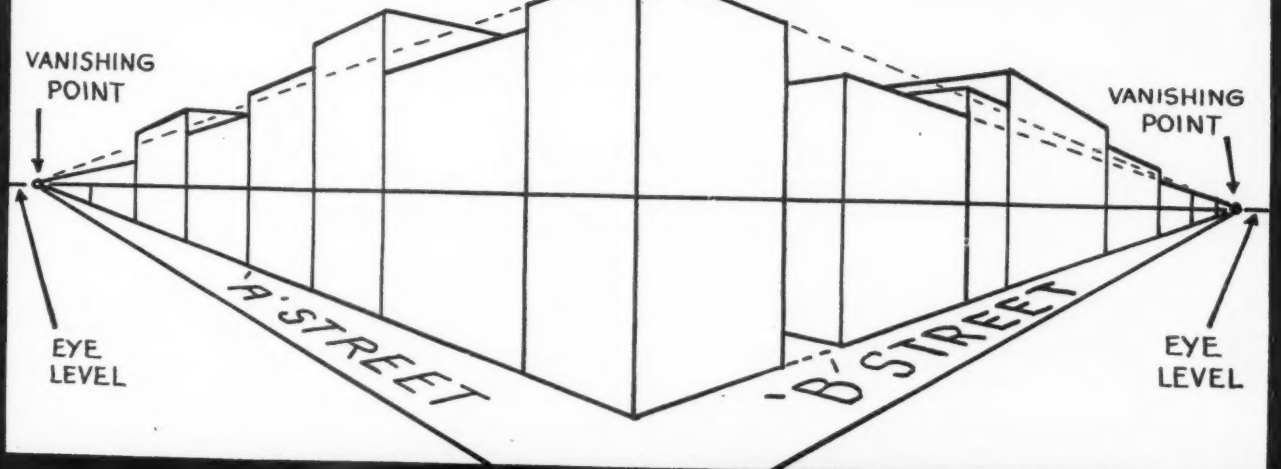


FIG. 2

BIRDS EYE VIEW

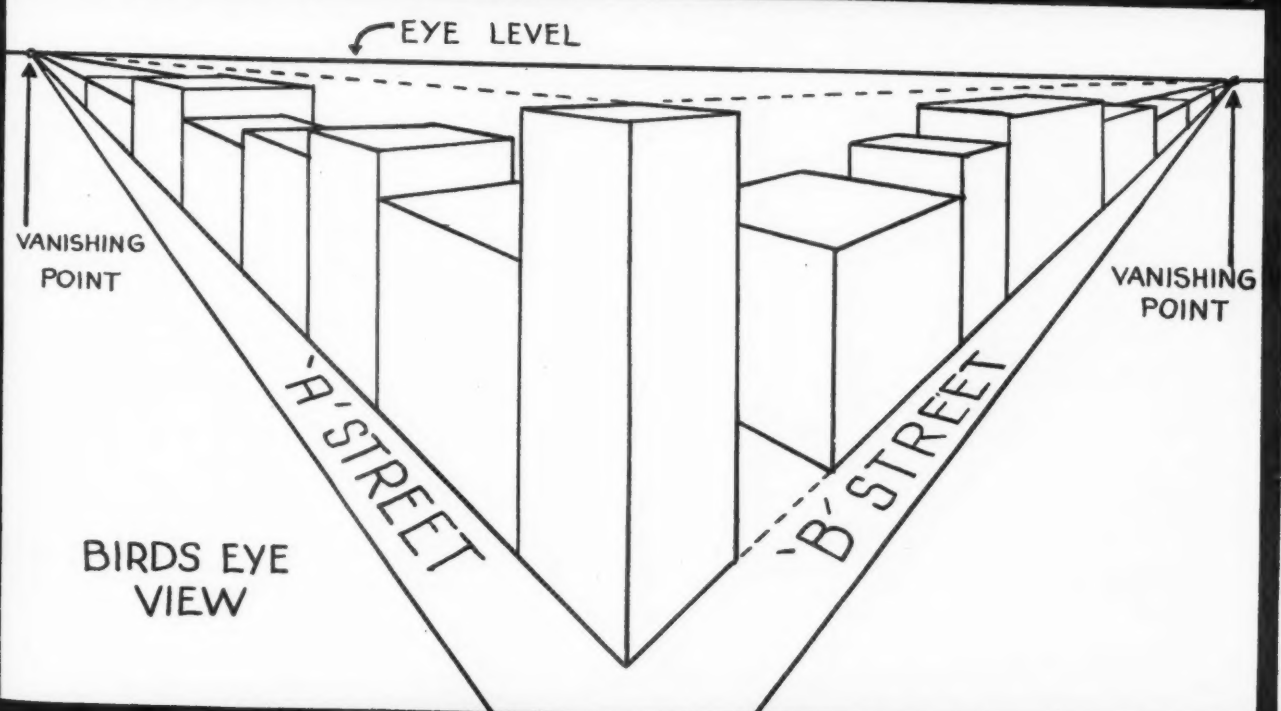
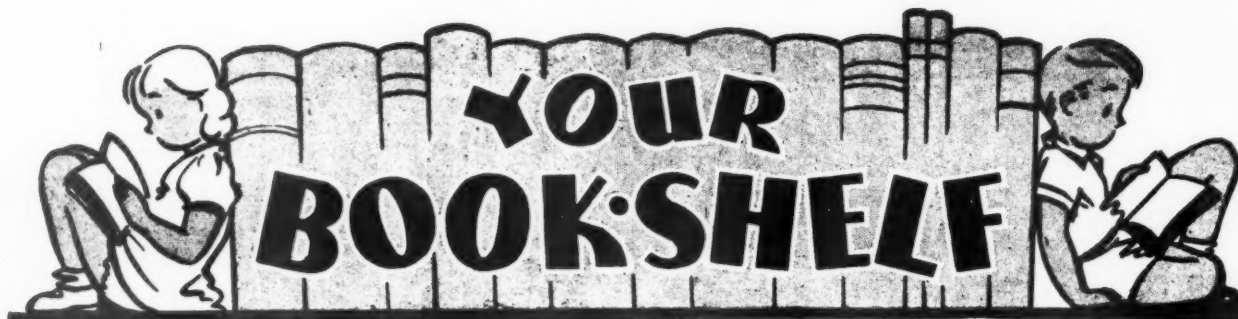


FIG. 3



YOUR BOOKSHELF

"He danced along the dingy days
And this bequest of wings
Was but a book."

—Emily Dickinson

Once upon a time, when pedlars opened their packs there were delightful stories about fairies and other creatures different from those the children saw about them. But the Puritans banished Robin Goodfellow and all his followers and tracts took the place of the chap-books. John Bunyan had read a chap-book, though he accounted it a sin, and perhaps that explains the popularity of his "Pilgrim's Progress" which became a second Bible for Puritan children. Though morals placed at the end of stories are no longer used, the modern tale slips in a moral disguised in tripping words and fascinating pictures. A book for recreational reading, very modern in its setting, is *The Little Monkey-With-Wings-On-His-Tail*, by Joey and Bill Mullen which tries to prove that in the jungle, as elsewhere, each should do the work near at hand for which they are best fitted. It is a unique and gay little book which will delight the small child always fascinated by monkeys. Perhaps they have seen big monkeys and small, monkeys that are slim, fat, short, or tall, but never a monkey with wings on his tail. Just suppose, some children might be tempted to feel superior because their fond parents have mentioned that they are different from other children, and are not satisfied at home. If they read this story they will see that even a monkey with wings on his tail got into trouble when he left home, and will decide that home-loving hearts are happiest. The two-colored illustrations add much to the jolly little story.

(*Harpers and Brothers*—\$1.50)

Diantha's Signet Ring, by Gertrude Crownfield, covers life in the Colony of Virginia, in 1718. Diantha lived in Williamsburg on Gloucester St. down which George Washington rode in triumph after the surrender of Yorktown. Virginia was a Royal Colony and the settlers had been given large tracts of land on which to raise tobacco. Wide rich tobacco fields had been bequeathed to Diantha by her father under the management of a guardian who betrays his trust. The story tells

how Diantha outwits her guardian. The author has created the atmosphere of Duke of Gloucester Street with its tradesfolk and gentry mingling with members of His Majesty's Council and the House of Burgesses. The book brings back the charm of days when coach and sedan chair, candle light and braid loom, and panniered gowns were modeled after those of Old England. Thackery says in "The Virginians": "They held their heads above the Dutch traders of New York and the money-getting Roundheads of Pennsylvania and New England." This proud social life in the Virginia Colony is all pictured in this story. It will not only entertain but be useful in a study of early Colonial life.

(*Thomas Y. Crowell Co.*—\$2.00)

A Bibliography of Nature Study compiled by Eva L. Gordon, Cornell University lists books for recreational reading, information, or reference. It follows in content Anna Botsford Comstock's *Handbook of Nature-Study* and will prove most helpful to the busy teacher.

(*Comstock Publishing Co., Inc.*—\$.25)

The teacher who introduces weaving into her primary classes will find the processes of weaving, its terms, its tools, and its procedures fully described in *First Steps in Weaving*, by Ella Victoria Dobbs. This book will be especially helpful in the study of clothing woven in the home on simple looms in by-gone days. Weaving on cardboard for the children's first work is described in detail and leads up to the setting up of a weaving frame. There is an explanation of the meaning of Creative Self-Expression in terms of weaving.

(*The Macmillan Company*)

In planning the Armistice Day program and for creating background by supplementary reading, *A Book of Historical Poems*, compiled by William R. Bowlin will interest those who love poetry. It contains "Landing of the Pilgrim Fathers" by Felicia Hemans, and other poems which add much to the teaching of history. There is comment on the history of the poems included.

(*Albert Whitman & Co.*—\$.75)

As European forest practices form a historical background for present-day forestry in the United States those carrying out the units on Switzerland and New England will find valuable information in *Forestry and Lumbering*, by Josephine Perry and Celeste Slauson. It tells how the lumber industry moved across the United States from the white pine forests of colonial New England southward through New York and Pennsylvania to the Lake States, thence to the southern pine forests and to the Douglas fir region of Oregon and Washington. Logging and manufacturing the trees into finished lumber are both described and facts are given to show the progress made in developing a forestry program to insure a perpetual supply of forest products for generations of the future.

(*Longmans Green & Co.*—\$1.50)

Trade in the West Indies played a large part in the building of New England's prosperity. Children should be interested in these magic islands and will find both knowledge and pleasure in reading *Tony and Toinette in the Tropics* by Lina Small Harris and Valeria Harris. They become acquainted with the people of the various islands, their customs, shops, and foods. There are numerous pen and ink sketches.

(*Albert Whitman & Co.*—\$2.00)

The construction and manipulation of puppets with the joy of invention and the need for research along many lines, continue to grow in popularity as school activities. *The Beginner's Puppet Book*, by Alice M. Hoben gives the author's own experiences in teaching the art of puppetry with full page photographs of pupils engaged in their work. Besides telling how to make string and hand puppets and how to manipulate them, there are several plays, one based on literature, one on science, and one on American history, and in addition, the age-old tragedy of Punch and Judy. Line drawings, charts and diagrams explain every step in the process of erecting the stage, getting lighting effects, and making furniture and costumes. It appeals not only to teachers and boys and girls in the schoolroom but also to informal groups who follow puppetry as a hobby.

(*Noble and Noble, Inc.*—\$2.00)



BOOK WEEK PROJECT

Have children make similar posters choosing an illustration to fit their favorite book. This suggests Stevenson's "Treasure Island" and the idea that books hold hidden gold. These posters with a short book review of the book chosen, could be assembled to make a class booklet for the library table. (See November issue, 1938, for poster on "Alice In Wonderland"—January, 1938, Anderson's "Snow Queen"—"Pied Piper of Hamelin", March, 1938—"Gulliver's Travels," April, 1938—"King of the Golden River", June, 1938).



THE MAYFLOWER

After 63 days of high winds and storms reached a spot now the site of Provincetown. Execute on colored cloth with waxed crayons for a wall panel or hanging, in blue, green-blue, violet and white; or work out in colored papers. If a cut-out paper design is pasted on a square of belding board, shellaced, and given a felt bottom, it makes a plaque or tea tile. Plymouth Rock can illustrate Thanksgiving projects and the Pilgrim will make a Health Poster with the slogan "Walk for Health."





NOVEMBER TOWN CRIER



Hold a Town Meeting discussion or debate similar to those given weekly on the radio "Town Meeting of the Air", coming from Town Hall in New York. Make a class booklet using the best material prepared for these meetings. Contrast those whose birthdays you observe with leaders in the same line living in your own community, such as an inventor, a visiting nurse, an outstanding Girl Scout, or a helpful librarian.

November 1—National Author's Day.
November 3—Birthday of Wm. Cullen Bryant: "The melancholy days are come the saddest of the year." Because Bryant could create an atmosphere of natural beauty, the public has accepted his picture of November as the "religion of the woods." Modern education retains little of this Puritan spirit and looks on November as a momentous month filled with joyful occasions to be celebrated.

November 5 to 11—American Education Week whose general theme is the American Way of Life—a time for parents to see the children in their schools and to meet the teachers. Write to Nat'l Education Association, 1201 Sixteenth St. N.W., Washington, D.C. for program plans and material.

November 13 to 19—Book Week, first called "Children's Book Week" until High Schools wished to take part with the elementary grades. Originated by the American Library Association, the Boy Scouts of America, and publishers. For plans to assist in making Book Week a success, write to the Nat'l Association of Book Publishers, 25 West 33rd St., New York City.

November 11 to 30—Red Cross Roll Call held from *Armistice Day*, November 11 up to and including *Thanksgiving*. Christmas Seal Sale begins the day after Thanksgiving, by Nat'l Tuberculosis Association.

November 1 to 6—Apple Week.

November 6 to 11—Father and Son Week.

November 20 to 25—Hobby Week.

November 29 to Dec. 6—Girl Scout Week.

Birthdays—Authors:

5th—Ella Wheeler Wilcox

10th—Joaquin Miller — Henry Van Dyke author of "The Other Wise Man"
—Oliver Goldsmith who wrote "Goody-Two-Shoes", published by Mr. Newberry. He invited the London children "who are good or intend to be good, to call for them . . . but those who are naughty to have none." This was the first book for children published after the Puritans had banished fairy tales

and nonsense books as "Useless Trumpery" and expected the children to read tracts and essays.—Friedrich Schiller.

11th—Indian Summer; St. Martin's Day in England and France because according to legend, summer came back when St. Martin divided his cloak with a beggar—Thos. Bailey Aldrich author of "The Story of a Bad Boy".

13th—Robert Louis Stevenson.

20th—Selma Lagerlof who has preserved Scandinavian history in "Wonderful Adventures of Nils."

30th—John Bunyan of "Pilgrim's Progress" fame—Samuel L. Clemens (Mark Twain).

Artists and Musicians:

1st—Benvenuto Cellini, Florentine goldsmith (For a play about him, see Industrial Play for Young People, Olcott; Dodd.

4th—Auguste Rodin, sculptor.

6th—John Philip Sousa, the "March King" Ignacy Jan Paderewski

18th—Daguerre, first photographer

28th—Anton Rubenstein

Scientists:

7th—Marie Sklodowski Curie

14th—Robert Fulton

26th—First street railway in U. S.

Explorers:

2nd—Daniel Boone

7th—Lewis & Clark Expedition reached Pacific Coast

15th—Pike's Peak discovered

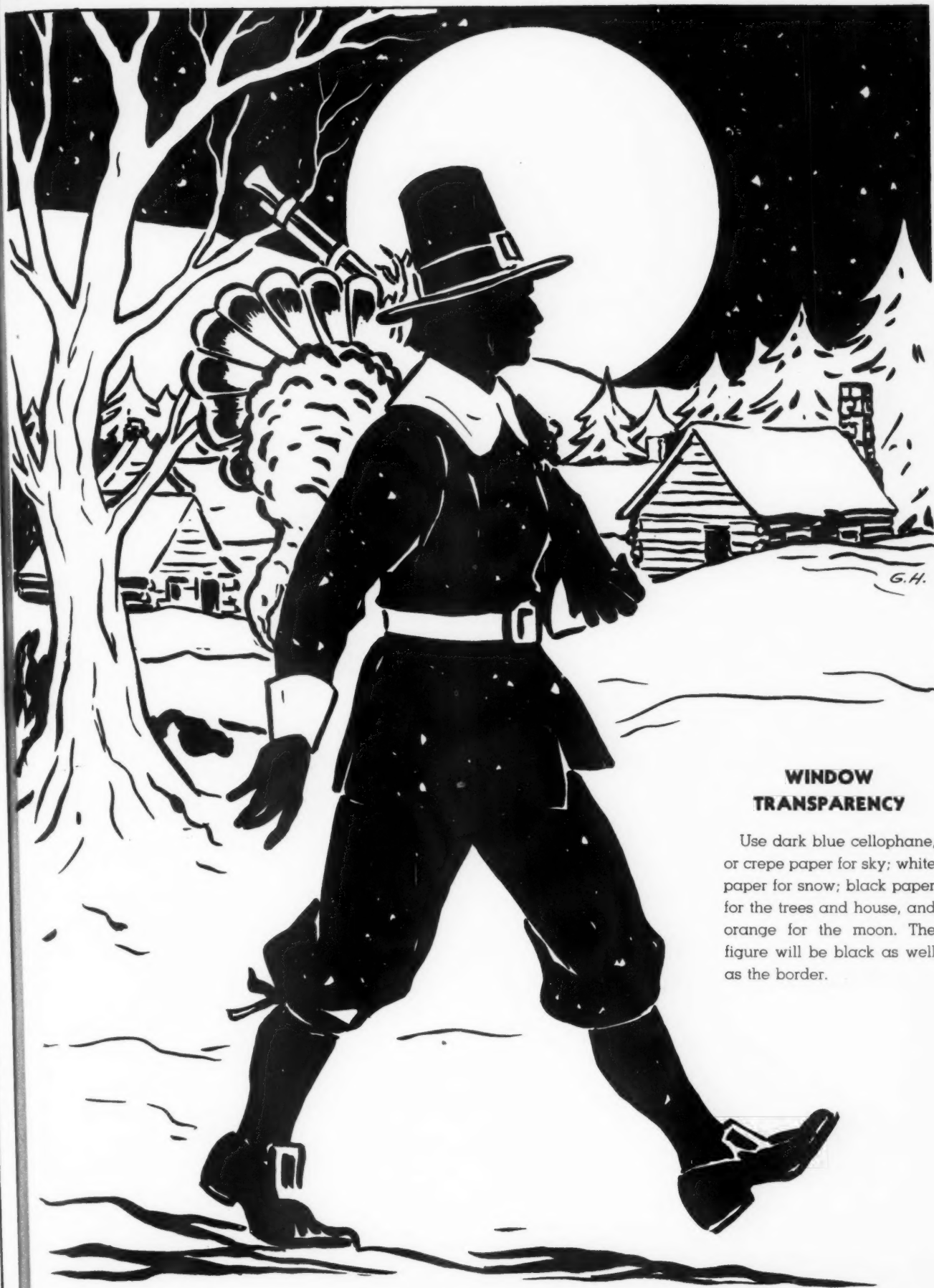
19th—George Rogers Clark

22nd—La Salle

24th—Father Serra, founder of California Missions

Philanthropist:

25th—Andrew Carnegie who established libraries in the belief that education promotes peace, founded Institute of Technology at Pittsburgh, gave millions to universities, and created funds for needy students. Advocating peace, he founded the Endowment for International Peace; built the Peace Palace at the Hague, and established Hero Funds for various countries; contributed to a fund for the Pan-American Union at Washington, the Central American Court in Costa Rica, and the Church Peace Union.



WINDOW TRANSPARENCY

Use dark blue cellophane, or crepe paper for sky; white paper for snow; black paper for the trees and house, and orange for the moon. The figure will be black as well as the border.

TRAVELOGUE OF THE MONTH

SWITZERLAND

Which of the twenty-two cantons shall we visit first? Look at the map on page 26 and pick out that part which most interests you. The older children will doubtless travel by train or motor. German, Italian, and French live side by side in harmony, after fighting for peace, as told in the legend of William Tell, they have become a perpetually neutral nation.

Perhaps primary children will prefer a magic carpet which will touch all points on the map at will. Although Switzerland has great yellow motor coaches which scale incredible heights to deliver mail, even when snow is twelve or fifteen feet deep, travel is difficult, for at least one-fourth of the land is covered by peaks and glaciers of the Alps. Roads are good, winding around the mountains instead of taking the shortest distance, and sometimes are tunneled through a mountain. This is due to the steepness of the slope. There are also many dependable guides willing to brave all weathers, and to look for unsuspected drifts and crevices from which the traveler must be rescued.

Choosing a guide wearing the silver badge with a red cross awarded them by the Alpine Club for their skill, suppose we start early in the morning to visit the Jungfrau and its two companion peaks. We drive first through the rich valley where farmers are cultivating their crops, and as we scale the mountain roads we see them cutting hay on the steeper slopes; women carry great bundles of it on their heads to the valley below where it will be stored to feed the cattle through the winter. There are also many children carrying large flat cans full of creamy milk still warm from the milking. And here is a tiny cart pulled by a Saint Bernard dog, the huge cans piled upon it. The girls have bright embroidery on their aprons and bodice and snowy lawn sleeves. Everywhere is the tinkle of bells on the goats.

Let us stop at a dairyman's home. At one end the house is charming but to the left under the same roof is the barn with a horse, an ox, a cart, and chickens scurrying about. The stalls are empty now, but in winter they house the cattle.

Invited to enter, we find kitchen, dining room, and living room combined. A long table has narrow benches drawn up on each side, a cupboard contains wooden milk buckets and other dairy articles. A huge copper cheese kettle hangs from a hook over the hearth while other pots and pans hang on the

wall. A door leads to a bedroom with large wooden beds against the wall and under the windows. In one corner is a porcelain stove like a great chest decorated with green tiles and fired from the other side of the wall in the kitchen.

Leaving, we see a herder coming down from the Alpine pastures with two cheeses strapped on his donkey's back. The grade grows steeper as we go up and up, over an exceedingly crooked road with only an inch to spare between the wheels and the mountain face. As the fir trees grow fewer, we come to a beautiful meadow dotted with flowers and small chalets, low and one-storied. The guide explains that in the spring the herders left the village in procession, the cows crowned with flowers, and the girls in their broad brimmed hats with black velvet streamers, colorful costumes, and lace shawls, following the boys in traditional dark-blue jackets with short puffed sleeves, white shirts, and skull-caps made of straw. Next came the goats and then the carts loaded with the family belongings.

All summer the herders have stayed up here making cheese. Farther up the goats are quartered. The snow will soon be falling and then they will return home where a three day feast awaits them. Though the men in the huts are still stirring cheese in the huge copper kettle on the hearth we are invited in to see one of the large, plain rooms. On a bench stands the cheese press, and the wooden milk buckets fill the cupboard in the corner; but strangest of all is a frame, called a "bird" on which the cheeses are carried down to the village each day. After dining on wild strawberries, the thickest of cream, and sweet curds stewed in cream and baked in butter, we are on our way once more.

The trees grow smaller and plants are low bushes; snow can be seen in places where the sun does not touch. We must get out and walk now, and a guide goes in front and helps us over slippery places as we go higher. Then comes a marvelous view as we look down upon the woods, the valleys, and the villages below. The Alpan-glow is on the mountains, a rich rose color on ice and snow and the little house where we might spend the night if we did not wish to return soon. As we go down again, we hear men yodeling, the high and low notes jumping from crag to crag like the goats. We can also hear the cow-herders blowing their ancient horns to call the cattle home at eventide. The music of these long

horns reverberates from mountain to mountain and can be heard even as far away as we are now. We hurry to catch the railway here, the loftiest in the world, climbing to a height of a thousand feet.

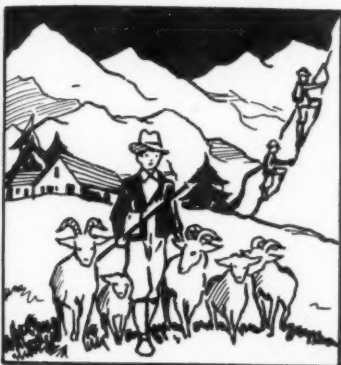
So many things to see in Switzerland! The church with its twin spires at Lucerne (see page 27) The beautiful blue-green waters of the Lake Lucerne can never be forgotten. It brings many tourists to Lucerne who crossing the famous bridge, go on to see the Lion of Lucerne carved from the natural rock. The centuries turn back in all the picturesque towns, especially in that lofty village of Saas-Fee and in Berne with its quaint fountains and the ancient tower with its troupe of carved bears which perform when the hour strikes. There is another old cathedral in Zurich where Charlemagne enthroned in the tower, looks down on the city.

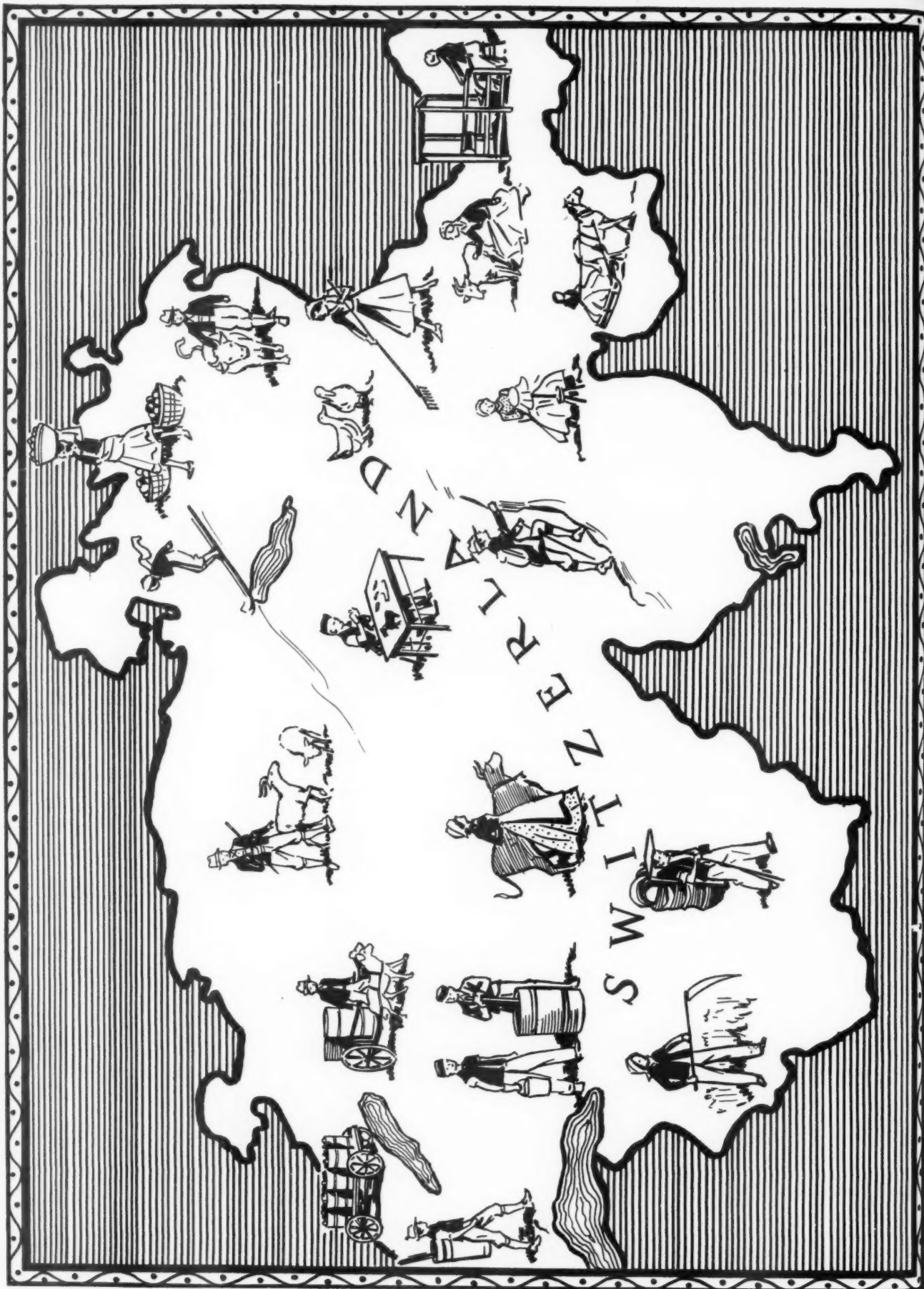
Geneva with its wall of sculptured white sandstone bearing the figures of leaders of the Reformation, at whose foot are the waters of a medieval moat, contains many imposing buildings, the most interesting, the palace of the League of Nations and the headquarters of the International Red Cross which has reversed the white cross on a red background which forms Switzerland's flag, by adopting a red cross on a white background.

If it were winter, we would see the men carving, the children knitting, and the women spinning, for the days are long and snow so deep all must stay indoors. As we tour all the districts, we see cuckoo clocks, miniature chalets, brightly painted bas-reliefs of interiors, comic nutcrackers and the famous Berne bears for which the city is named. Pottery is another craft, the bowls being blue glaze outside and yellow inside, with Swiss flowers, especially the Edelweiss painted on them.

PUPIL ACTIVITIES

Make dioramas with mountains as a background, showing goat and cow herders on the pastures, a Swiss village scene, and the interior of a herder's chalet. Make a poster announcing the opera "William Tell." Make a travel poster showing Lucerne. Model bowls and decorate with Edelweiss. Fashion a Swiss flag. Make a pictorial map like the one pictured or enlarge it and cut from thin wood and place carved figures on it showing crop gathering, cattle raising, skiing, mountain climbing, and the various occupations. Make a scrapbook of flowers, animal life, foods, manufactures, and attractions.







CHURCH WITH
TWIN SPIRES
AT
LUCERNE



ANCIENT
SWISS HORN



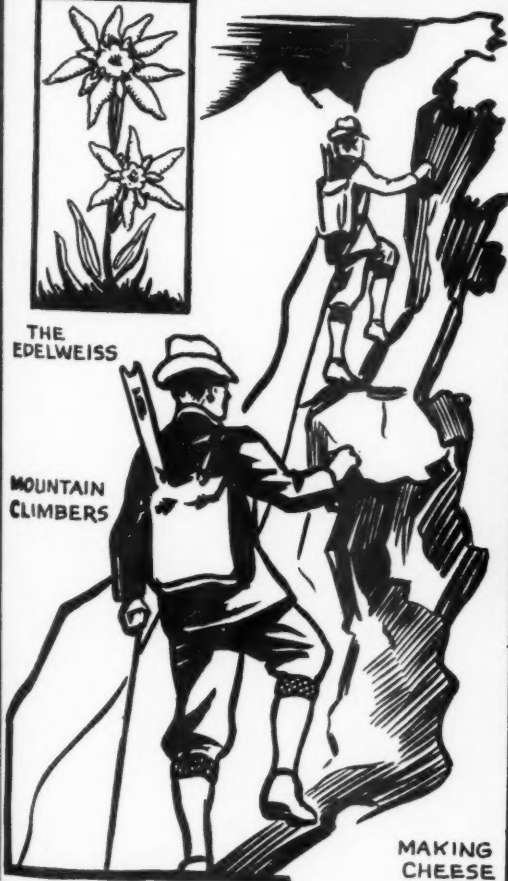
WILLIAM TELL'S
FEAT



WOOD MODELING



THE
EDELWEISS



MOUNTAIN
CLIMBERS

MAKING
CHEESE



RHYTHM BAND



In Pennsylvania, the School Music Association has designated Nov. 6 of each year as Sousa Memorial Day on which suitable programs are given to perpetuate the memory of the great "March King." The teaching of instrumental music now starts with the primary grades, so that having made an early start, the progress is faster. Children at first, are encouraged to act as though they were playing real instruments, then the band itself is formed. Whether the instruments are made or bought, the band represents an exciting adventure, educative in music and valuable in breaking down childish timidity.

The busy teacher will find it better to have commercial instruments for the band to be formed, at first. As the children make their own instruments, they can be added to the music of mouth organs, triangles, tonettes, and ocarinas, etc. (See *Junior Arts and Activities*, June, 1939). To wait, however, until these home-made articles are made, the musical program is too long delayed. After mastering bodily movements where the rhythmic motions of animals and birds are imitated, marching, skipping, running, and jumping are introduced. Then comes the idea of the rhythm band; with their hands they imitate a drum, slide them for a trombone and sand blocks, shake their arms from the elbow in imitation of shaking bells, and strike two fingers together as for sticks. Six elementary rhythms are used. (See Fullerton's *One Book Music Course* and Houts' *Rhythm Band Book*.) They prove to be effective for keeping a steady tempo.

1. Slide hands upward, alternately, palms touching.
2. Imitate marching with hands. Fists doubled.
3. Add feet to marching hands.
4. Mark time with feet alone.
5. Tap one foot. Heel on floor.
6. (Later) move toe inside shoe.

Use the blackboard for illustrating little stories about the staff, clef signs, and time. Develop a four measure score using 4/4 time in quarter notes and quarter rests on the board, and have

the children chant in unison, "play, rest, play, rest, play, etc. Next, read the score by saying "play" aloud and "rest" in a whisper. Meanwhile all are keeping time with the toe inside the shoe, thus saying the note rhythm while the toes keep tempo rhythm. Then instead of saying the note rhythm, motions are made, called "harmony motions". Not until this routine has become a part of the child's reflexes are the instruments introduced.

Whichever instrument is used, the teacher demonstrates the correct manner of holding and playing it. The students imagine and act, as though they were actually playing it. Those who have instruments are started in to play at once while the rest are given the same instruction and go through the drills on imaginary instruments. If they have no instruments, seat them in the section with which they hope later to play.

In the intermediate grades, there will be a more detailed study of notes with brief rhythm drills at the beginning of each class period and developing the reflex of keeping time with the toe, and finally having all the instruments play a universal exercise. After the tune is selected, the following procedure is used. (See "Melody Fun" by Buchtel.) The rhythm of the melody is read by saying "too." The rests are read silently, then they sing the notes by name. In dealing with sharps and flats the accidental is accented rather than the note name. As there has been opportunity for every child to play some kind of instrument, the Toy Symphony Orchestra can now be formed.

Ensemble playing thus motivates the technique studied in class. At the same time, information is given regarding prices quoted by publishers of music, and the purchase or loan of instruments. Conditions regarding free lessons are explained. The fun of starting, playing, and stopping together, the rhythmic movements, and recognition of repeated themes have all been experienced in the primary rhythm band. After note playing they have used very

simple notation found in the parts for rhythm bands issued by publishers of instrumental music, all making the Toy Symphony Orchestra possible.

Many schools form clubs to take care of the social and group interest and these are valuable in furnishing experience in parliamentary procedure and in preparing programs for assemblies. The rhythm band, however, should not be encouraged to work for participation in special programs, as its reason for being is to create an atmosphere of absorption in constructive work, so absorbing as to leave the children unconscious of outside attention. This is not difficult in primary grades for children like music, especially that in which they can express their feelings in terms of loud and soft, fast and slow, gentle or lively. Not until the intermediate grades does the rhythm band blend with the school orchestra.

Rhythm cannot be taught by merely talking about it, the child must feel it for himself. Have the children listen to a selection with closed eyes to see if it makes them feel like marching, skipping, or running. Through the mood of the music they discover the why of time signatures, measure bars, and different kinds of notes, symbols to express these rhythmic ideas. The mathematical explanations in teaching the symbols is thus offset by the fun of the rhythmic movements. Music teaching has too long neglected these principles of applied psychology and the modern approach makes music a means of character formation. Music in the lower grades should contribute not only to motor skill but to an appreciation of creative expression, and to emotional control.

When the teacher stressed technical attainment based on home preparation many children dropped out of a band feeling their contributions could be of no value when there were others more talented. As phonograph, radio, and "canned music" of the moving pictures have decreased vocational training, school training calls for even greater effort on the part of the teacher to create a love for art and an interest in music. There is always a chance that some children playing in the band will become professionals so instruction must be fundamentally correct.

The interests of three groups must be obtained if the rhythm band is to become a worthwhile part of the school curriculum, the children, the parents, and the Board of Education. Obtain the interest of the children and they will enlist the interest of the parents who in turn can be counted on to seek the cooperation of the Board.

References: 35th Yearbook of Nat'l Society for Study of Education. *Progressive Teaching*, by A. G. Melvin; Appleton-Century — *Rhythm, Music, and Education*, by E. Jacques-Dalcroze; Putnam's.

CREPE PAPER BOOK MARKS

1

1½"

2

NEEDLE

3

4

5

6

BOOK MARKS

by
ELSE E. VOGT

Children of all ages delight in making these novel book marks. The younger child may use the unbraided design while the older children will follow the more solid construction in the braided design. (For braiding instructions, see October, 1939 issue.)

Use three strips of crepe paper one inch wide cut ACROSS the grain of fold. Braided or unbraided, the strips should measure sixty inches in length. Pull through the twister.

Fig. 1. Hold braid, or the three strands, in the hand at the same time and form arms by making loops as shown; each loop is one and one-half inches long.

Fig. 2. Bring strands of braid over the starting end and then down to form first leg.

Fig. 3. Repeat to form second leg.

Fig. 4. Wind the strands of braid around the upper portion of legs directly under arms to form body. Thread the strands of braid through a tapestry needle (one with blunt point and large eye) and bring the threaded needle up through the center of formed body and out at the neck. Tie a knot which forms the neck.

Fig. 5. Shows finished figure. Younger children tie a knot after winding the three strands around the body once. Older children wind the braid around the body five or six times as shown in Fig. 4 and Fig. 6 the finished figure.

Slip wooden or round glass beads over strands which form the head. Tie a second knot to hold head firm. Tie a third knot about 9 inches above. Add another bead. Tie a fourth knot and cut off remaining end one inch below knot.

Tint bead with dampened red crepe paper. Make features with ink. Wrap bit of pulled paper around end of arms to form gloves if 3 strands are used; if braided, paste the two braids together on arms and legs and kink to form wrists, knees and toes. Paste paper strands or braid around head bead to form hat. If French blue crepe paper is used, a gold star might be pasted on breast to represent a policeman. Print: YOUR PAGE—TURN HERE—or STOP on top bead with India ink.

69

ELSE E. VOGT

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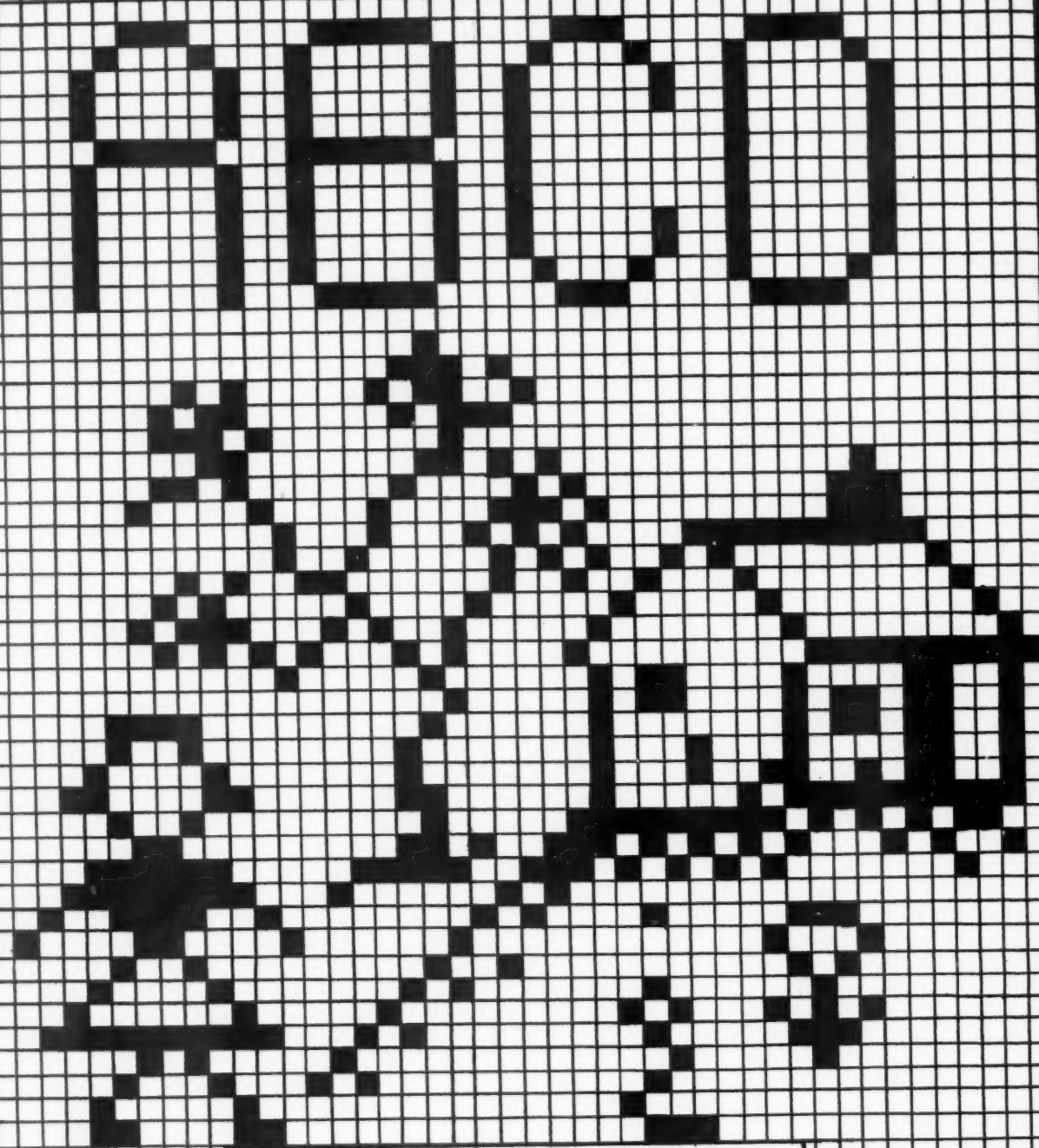
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SEAT WORK



CROSS STITCH SEAT WORK

Each Pilgrim maid to sew the better
Made a sampler neat with colors clear;
Take your crayons and make each letter
By counting the crosses that you see here.
The roses are red the letters blue
Or stitch them neatly if sewing you do.

MARIONETTE THEATER PROJECT

by

SISTER M. CLARITA

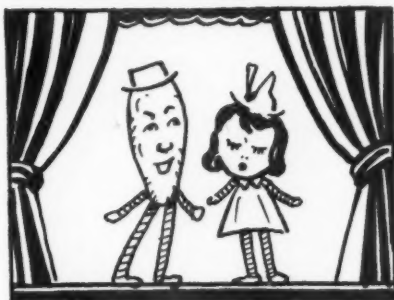
St. Benedict's School, Eggertsville, N. Y.

The best marionette plays are Fairy Tales and the class will derive great profit from one they themselves have adapted. The play we selected was Grimm's "Rapunzel". There were six characters: Rapunzel with the long golden hair, Zauberin, the Witch, Prince Charming, The Herald, and a Fairy. However, as we wished the dolls to appear in different costumes in each scene, we made twelve marionettes as the costumes cannot be changed while the doll is strung. The story was changed somewhat to make it more pleasing to children.

Construction of marionettes: We bought 12 inch jointed, composition dolls at the dime store and took them apart. A soft body was made of cloth and stuffed with rags. Heads were remodeled to suit the character they were to portray; by using plastic wood, noses and chins could be changed and the characters indicated by the general change in features. Poster colors were used to paint them. Wigs were made by winding strands of soft yarn about the head, sewing in extra strands for the lady dolls, and gluing at the edges. For the men dolls, a narrow strip of cloth was glued to the head and the strands of yarn sewed in and trimmed in the desired style and glued. A small screw eye was inserted at each side of the head so it could be strung.

To fasten the heads to the body, a long narrow piece of flesh-colored silk was put around the wire inside the head, extending from the opening. It was sewed at both sides and stuffed lightly to make a neck. The ends of this neck were tightly sewed to the body, but so the head could easily be moved and the neck be flexible. The composition arms were ideal and were attached by the little hooks they contained to a short cloth arm sewed to the body. The composition legs were used, but the foot had to be hollowed out with knives, a wire inserted lengthwise, and the cavity be filled with solder to weight the doll. A screw eye was fastened in each knee for the string.

Costumes were made from pieces found in the scrap bag, such as satin, silk, lace, etc. We made the mistake of using velvet for some costumes; it is a little too heavy and made the doll appear clumsy. (Canton flannel dyed, will have the appearance of velvet at a distance.) Our best marionette was a clown made entirely of cloth. His lower arms and legs were filled with sand and the seat and feet weighted with lead. He was so well jointed and limber that he could do many tricks, dance, turn somersaults, etc. His face was painted on with poster paints, and he had very large green ears which gave him a comical appearance.



Controls:

Old rulers and other light pieces of wood were used. The marionettes were strung with fine black silk fishline. An old inner tube was cut in strips and nailed to the controls as a hand strap. Lady dolls that had nothing to do but walk, had only 3 strings, back, and 2 for the head. Other lady dolls had 5 strings, head, back, and hands. Men dolls had 7 strings, head, back, hands, and a single extra control for the feet. The thread from this extra control was fastened to the knee screws and the doll made to walk by tipping the control up on one side and then on the other, with a forward motion of both controls.

Stage:

Constructed of wood with a smooth floor 5 feet by 3½ feet. Front framework 5 feet long and 5 feet high. Back framework 5 feet long and 4 feet high. Sides were left free. The stage was set on a low platform about 2 feet high and the Puppeteers stood on tables close to the back frame.

Lights:

A powerful bulb was fastened at each side of the front frame and shaded with tin so the light fell on the stage.

Curtains:

Front drapes were of green velvet held back by a gold cord. Double draw curtains of light tan were strung on wire with a double cord run through so they could be closed and opened by pulling strings. The front curtains were weighted every few inches by sewing small stones in the hem. A cyclorama of soft gray cloth was strung on wires around the sides and back; it was about 3½ feet high. The draw curtain was 3 feet high.

Scenery and Furniture:

Act I. A sofa was made from an oblong cheese box with a strip of cardboard nailed to the back. It had a gray cloth covering; back and seat were stuffed with rags, and the whole was trimmed in deep blue. Two blue pillows trimmed with silver were made for it, and a chair made to match from cardboard covered with the gray cloth. We

borrowed a toy baby grand piano on which Rapunzel played, but the stool was made of a cardboard box covered like the rest of the furniture.

In the second scene, we needed a tower window which was to look like stained glass. We painted a design on tracing paper with water colors and pasted black paper over the design lines to represent leaded glass.

Act II. There was a forest backdrop painted on a large sheet of paper with poster paints and nailed to a light wooden framework. The tower was made of a wooden box covered with paper and painted to look like stone. The back of the balcony and the railing were of cardboard covered with paper and nailed to the box.

Act III. Rapunzel's cottage was a large cardboard box covered with crepe paper in brick design and given a gray paper roof. It had only a front, one side, half the other side, and only the front of the roof, so the puppets could be manipulated from inside the house. It gave the illusion of an entire house when viewed by the audience. Rapunzel appeared at the window, came out the open side, and went to the front of the house when the Prince came.

Whatever the month, the teacher will find that marionettes can carry out any dramatic expression problem and be a center about which any social study project can be developed. Moreover, the element of cooperative effort is furthered. Some children can sew when they cannot pound a nail; others can fashion the puppet's head while one child may be best at painting it. Pulling the strings is not as easy as it looks and a gifted child must be chosen to better make the little puppets into life-like actors. One not especially talented may be chosen to open and close the curtains and manage the lights.

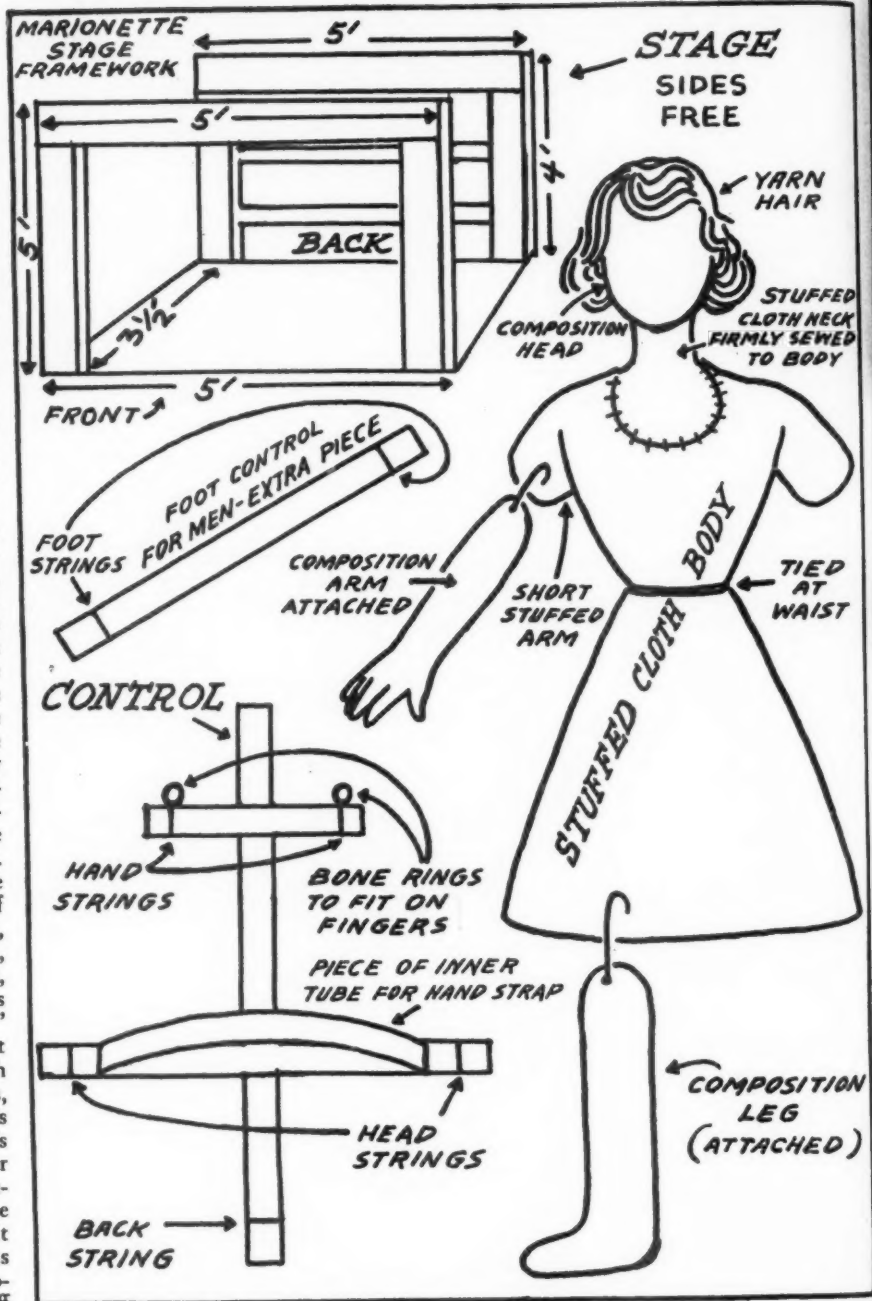
For November, there are three phases characteristic of the Thanksgiving season which might be featured in marionette shows which would also fit into a project for Hobby Week. Higher grades will choose historical and religious subjects while the very young children will profit more from thoughts carrying out the festive-social phase. Primary grades will enjoy little shows centering around thankfulness for health and the fruit and vegetables which promote good health, and the fun one has at a Thanksgiving gathering. One school made puppets carved from real vegetables and fruits, as Olga Orange and Oswald Onion, Alfred Apple and Pete Potato, Sam Celery and Clara Carrot. Another school used barnyard characters giving their reasons for not being chosen for the Thanksgiving dinner.

Football actors and the Pilgrims will engage the interest of older children as well as characters from fiction for Book Week. "Huckleberry Finn" and "Tom Sawyer", will bring in the river boats churning the waters and replicas of articles used in the 1840's, the period just before the Civil War, such as pot-bellied cast iron stoves, kerosene lamps, and copper cooking utensils used in the kitchen. They will also show the picturesque costumes of the Mid-South, the poke bonnets of the women and the men's high, tight-fitting vests with a row of buttons down the front. The limestone caverns will further carry out science studies so the marionette play correlates other school subjects with the fun of creation. This holds true if Miss Alcott's "Little Women" is given.

In making an adaptation of a book, certain difficulties will be met—problems of elimination, characterization, setting, dialogue, atmospheric detail and smooth continuity. Take "Little Women", for instance. While it is an old fashioned story of young people in a New England village, there are situations which apply to young people today, so they should be included in the adaptation. Its portrayal of family unity, love, cooperation, spiritual guidance, and individual ideals, which followed the too rigid discipline of the Puritans, is well worth preserving. After the popularity of the film, one critic wrote: "Are we on the eve of restoring to children the morals, ideals, respect for elders, spiritual growth, sacrifice for and sympathy with others, and many other fine character traits we have deprived them of for so long?" So introduce incidents in the script which are live situations today, such as Meg's envy of other girl's clothes, Jo's imitation of boyish ways, Amy's wish for an art education, and Beth's growing tired of housework and her patient struggle against ill health. Decide whether the main theme of the book is just their growing up, or is it the development of their character as shown in their play of "Pilgrim's Progress" where they learn to throw off their "burdens."

If the puppets are to be made entirely by hand instead of changing commercial dolls, remember that the head is the main object of interest. The first essential of success, however, lies in the limberness of the body. The hands and feet should be large so the manipulator can feel the movement through the weight. Use the general proportions of figure drawing; the proportions of the normal head are nose 1/3 of head, ear center of head balance. Character exaggerations call for lip emphasis, eyes, lips, and ears prominent, and substitutes for hair effect.

The profile of the marionette gives the puppet its character. A child has a round smooth head with a snubbed

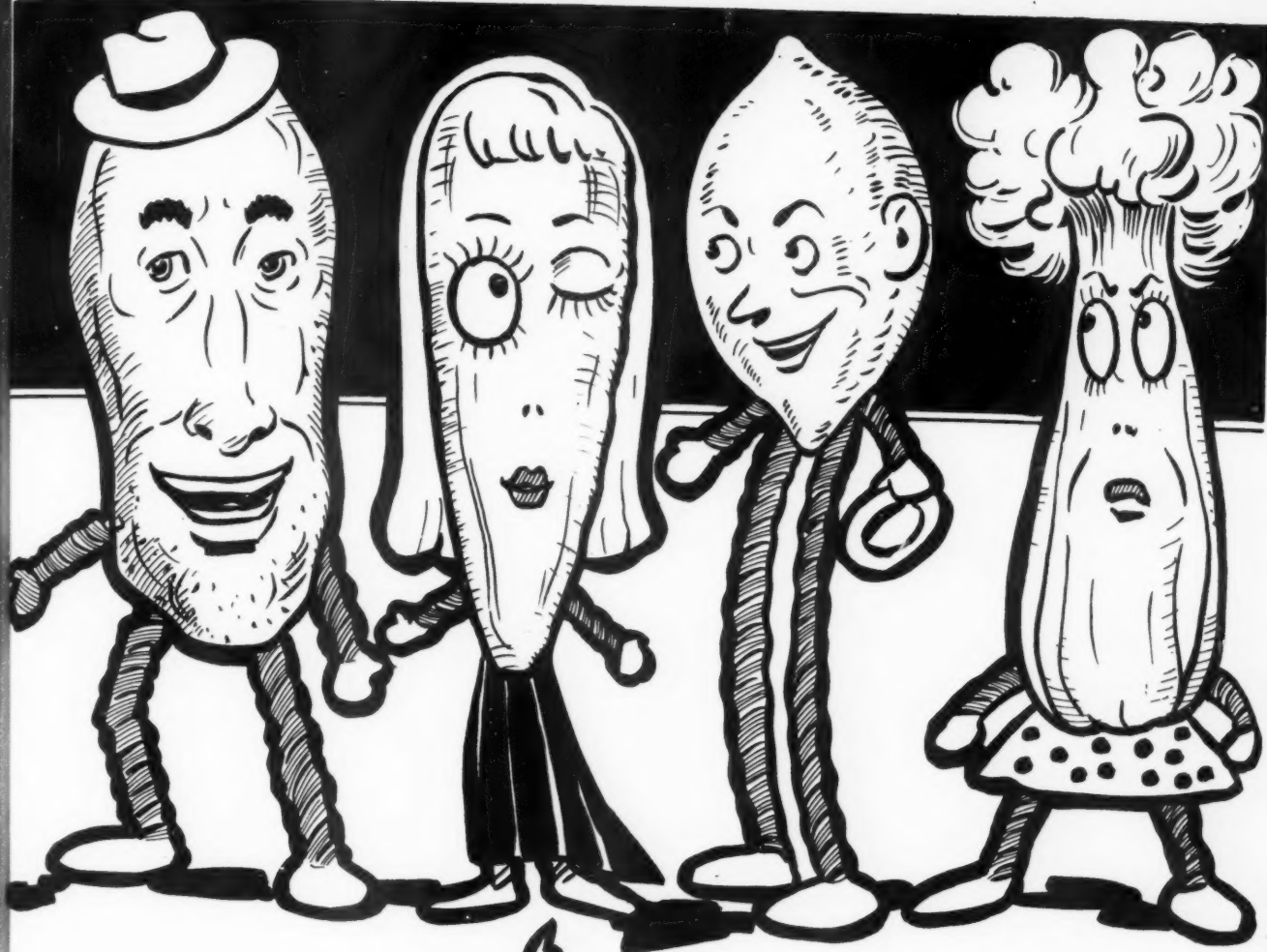


nose; old people have a curving line from chin to nose to show the loss of teeth. The shrewish look of the Witch is best attained by painting eyes close together; while an honest, frank expression calls for eyes far apart. A phosphorescent effect helps with the witches. A clown must be jolly, so make his face round and full with spots on his cheeks to give him a slightly supercilious expression. An officer of the law should be given an all-seeing eye, a forceful jaw and look weather-beaten. Squint eyes often portray an out-of-door person. The hero must be good-looking and the heroine, a queen, or a fairy, beautiful and dainty. The villain must be sleek and have a sly grin and pointed nose.

If clay is used, model an egg-shaped ball and add the features with soft bits of the clay. When dry, paint with oil colors, or tempera. Eyes and eye-balls should be underlined, wrinkles emphasized and lips clearly defined. Shellac the eyes and lips to liven the expression and give eyelash effect or glue on bits of wool or silk. Human hair wigs are not recommended.

In the primary grades if a marionette show is planned, the cardboard cut-outs may be joined and prove quite as enjoyable as the more elaborate doll. (See Junior Arts and Activities, Jan. '38 for Health Puppets—Sept. '38 for Papier Mache and Hand Puppets—Oct. '38 for Shadow Puppets.)

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... WEIGHT CHART ...

NAME	GRADE								
	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APRIL	MAY
AGE									
WEIGHT									
HEIGHT									
SHOULD WEIGH									
LOSS									
GAIN									



BY DORIS R. HANSON, OSCEOLA, NEBR.

My children like to watch their gain, or loss, on this chart. Each child selects his favorite color to use as a mounting. It might be used as a Health Poster using the slogan "Eat the Proper Foods."



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CHILDREN OF ALL LANDS is a series of books providing social study material that fits into international friendship programs. The first two books of the series are already available. Each book contains loose-leaf pages of material for the pupils on a good quality of drawing paper, and also a Manual for the teacher.

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The science feature of the pictures with the color element of the costumes provides for interesting oral language. Primary teachers use them for conversation lessons before and after coloring. Directions for coloring. Suggestions for study of development of costume from peasant fashion to modern dress. Bibliographies of folk songs.

BOOK TWO CHILDREN OF ALL LANDS in Craft Work contains—

1. Diagrams and illustrations on drawing paper, 7"x9"
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Emphasizes the value of craft work in connection with social colonial houses, furniture and costumes. Figurines to dress in costumes of the various nations, using spoon, clothespin, wire or paper as mediums. Transportation material, bibliographies of new books for pupil and teacher.

Dept. J

SCHOOL CRAFT SERVICE

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EASEL PAINTING

"Just for Fun."



In order to get creative art from children, (only one out of a hundred having innate artistic ability, according to statistics) allow them to follow their natural impulses. Progress can come through enjoyment and the modern school encourages the use of music while the child draws, the children singing as they work; or the phonograph may provide the "mood" of the artistic attempt. The beginning of a painting period can create a state of mind which makes creative work possible.

In the past, children when drawing a picture worked in a labored fashion and put in too many details. Now the child is allowed to develop individuality by giving him work which holds his interest; and younger children delight in making large bold patterns with strong masses of dark and light and very brilliant colors. Subjects chosen in the primary grades are happy subjects, trees and flowers, snow scenes, autumn and springtime, boats and airplanes with searchlights. If the subject calls for drama, so much the better. The rainbow, sunlight and sunset, and birds, will quickly give way to a storm or a burning house. Let the child experiment and work out his own ideas for the object of the first lessons is not

a finished picture but the teaching of free arm strokes.

The child, however, will want to keep his pictures and in a school where many pictures are painted, the teacher will find that a piece of paper, 12" x 18", is a good size for the big splashy work done at the easel, or on paper tacked along the molding of the blackboard. Sometimes the paper is put on the floor, for distance is required for big work, and the child must be far enough away from the picture to get proportion. This sometimes works a hardship for it creates confusion to have children walking across the room to see if each part is in proportion, and children are quick to seize on any excuse to depart from the ordered routine. If work is done on an easel, or friezes and pictures are painted direct upon the blackboard or wall, it is necessary to view the progress from a distance.

By painting the pictures on the smaller pieces of paper tacked on the art easel, they can be fastened together to make the frieze and it will keep the child in one place until it is suggested that the picture be viewed from another angle. Not that proportion is taught to beginners, but there must be some provision made to keep houses and figures between borders and to leave room for something more than one object in the picture. This is better too, because when one long picture is painted by the children working together, some children will make the objects small, others too large, some will work quickly, others so slowly, the composite picture will be inconsistent in both size of objects and sometimes, in color.

Crayon is the better medium for the younger children, and as it is soft enough to blend it is possible for the picture to have the hazy effect desirable in autumn and spring scenes. All the gay colors of Thanksgiving fruits and vegetables make good easel pictures, the best to be chosen to decorate the room. The color can be applied heavily without the "mess" which attends the use of tempera paints. The

(Continued on page 40)



The Jonette and "Melody Fun"

HAVE TAKEN THE ELEMENTARY FIELD BY STORM

Because—

- IT'S FUN for EVERY PUPIL to learn music this simple, scientific way;
- ANY TEACHER can use this easy and practical method.

THE METHOD uses the Tonette, an unbreakable, true-in-pitch, easy to play instrument and "Melody Fun", a delightful, easy to read music book that teaches by means of simple, clever drawings, interesting examples, and understandable directions.

With the Tonette and "Melody Fun" teachers who formerly dreaded the music period are now successfully teaching rhythm, pitch, sight reading and sight singing — and their pupils love it! Thousands of pupils are now enrolled in Tonette classes and the free "Tune of the Month" Club.

WHAT THEY SAY ABOUT IT . . .

"I can think of nothing so practical as a Tonette demonstration. The work met with such favorable response at the Peru State Teachers College this summer that I would like to make the TONETTE my theme whenever I go."

Victor H. Jindra
Peru State Teachers College
Peru, Nebraska

"I cannot express how much the Tonette has helped my school and especially my own son. James reads music rapidly and correctly, and he is not the best in the class either. Recently we put on a demonstration of 42 players before a large and appreciative audience. The parents were highly pleased."

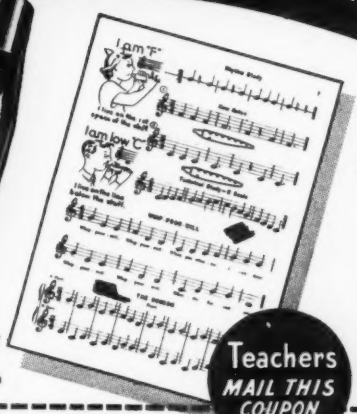
Field Soodgrass, Principal
Chestnut Street School
Jeffersonville, Indiana

"The study of the Tonette 'gets across' to the child the time problem, especially that problem that it is so easy for some children in vocal and sight reading, 'to just follow'."

Miss Alice Glishero
Music Supervisor
Chicam, Illinois

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TO
PLAY

EASY
TO
READ



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School.....

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All of the kits listed are complete, containing tapping tool, plywood, metal (you may order brass, copper or aluminum), nails, design sheet, instructions and all necessary accessories such as hangers, hooks, screws, hinges, etc.

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Kits contain black paper, colored gummed stickers, sponge and dozens of ideas.

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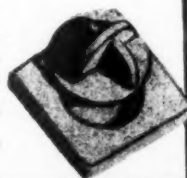


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¾" Bottle Corks for knobs, etc.05
Tri-Tix Waterproof Adhesive25	2.50



Teacher's Corner

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department, ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

During the past year many teachers submitted their ideas and suggestions for this page, as well as many of the projects that have recently appeared. From the many letters we have received, I know our subscribers have found the suggestions very helpful.

We are very grateful for this cooperation. It has helped us build a more useful and helpful service to you.

SKILL WITH PEN AND INK

by

GRACE L. ROXBURY
Solon, Ohio

For individual practice in attaining a definite standard in handwriting, and for correlating art with the skill acquired in the writing period, duplicate a large outline picture of a bird, animal, or flower on the ink paper. Using the various exercises of the writing lesson, such as ovals, ovals extended, and push and pull, have the children fill in the outline picture. While they gain skill with the use of pen and ink, they will enjoy finding clever ways of filling the spaces. The results will be all the more striking if both black and red ink is used.

A GAME FROM CORRUGATED BOARD

by

LUCILE HOLT
Louisva, Va.

We made a little game board from the corrugated board that is put around packages, covering it with brown wrapping paper pasted over the ridged side. Colored papers cut into inch squares were pasted on to look like a checker board. Silk spools cut in half and painted served as "men". The children enjoyed collecting the materials and constructing the parts.

To play the game, which is played solitaire, place "men" on all of the thirty-three squares except the center one. Proceed to jump, first to the empty square, then in any direction except diagonally, until all the "men" have been removed from the board except one.

The thirty-two men and the squares introduce color harmonies in the selection of color combinations, and the neatly pasted squares show how a design can be used in making a surface pattern.

OUR CLASSROOM LIBRARY

by

WILMA D. CORMAN
Edgar, Nebr.

In your October issue you published an article by Asta Cullberg, of Arcata, California, "Our Classroom Library." In contrast, I wish to tell you about mine. My pupils secured orange crates, took the side boards off, sandpapered, stained, and varnished them. After these were completed, we gathered twenty-four bricks, once used for the school house chimney, and washed them. We also chiseled off all excess cement. We were then ready to put our library together!

We placed four bricks one on top of another; about two feet away, parallel to them, we placed four more. On top of these we used finished boards from the orange crates, for shelves. The same process was carried out three times affording space for our library. Our aquarium stands on top and two chairs are placed nearby. Having the shelves built in one corner of the room where the children can go when they have finished their lessons in time to read, they feel a personal interest in it. Much more so, than if they had a large library. It has proved an incentive to work quickly so time remains for enjoying recreational reading.

EXHIBITING PAPERS

by

IDA EAMES
Northbridge, Mass.

This device offers variety in exhibiting the pupil's work. The best drawings or papers, may be fastened together with inch pieces of mending tissue and hung in strips from a moulding or top of the blackboard. In this way, several may be hung at one time and the papers are easily cut apart after the exhibition. The pupil's name is placed at the top of each strip of good work and after being exhibited is given to him to take home.

ENGLISH BASEBALL

by

ISABELLE ANTHONY
Nampa, Idaho

The class chooses sides for teams. Each member writes a sentence on the

QUOTATION FOR THOUGHT

What you dislike in another, take care to correct in yourself.

—THOMAS SPRAT

blackboard, then makes ten questions on the sentence, such as: What is the subject of the sentence? Name the part of speech of each word. What kind of sentence is it according to meaning? According to form?

One team pitches, taking turns until there are three outs. If the batter answers all ten questions he makes a score. If he misses three, he is out. If the pitcher asks a question which the batter misses and the pitcher does not know it, it is a ball. Four balls will "walk" a man as in regular baseball.

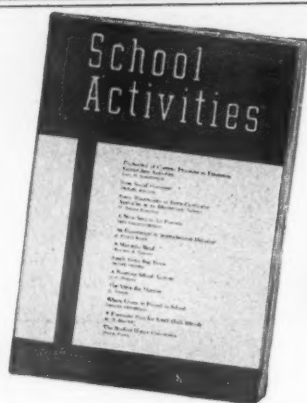
This is excellent for review at the end of the month.

THANKSGIVING DAY

In regard to the change in the date of the observance of Thanksgiving Day letters from newspaper readers show the average citizen cares little whether the day is observed on November 23 or November 30. It is only tradition which places Thanksgiving on Thursday when President Lincoln selected that day in 1864. Although the observance dates back to early Colonial days, before Lincoln's administration various days were proclaimed. William Bradford, governor of Plymouth in 1621, named Monday, November 19.

NOVEMBER OBSERVATIONS

In New England, the many maple trees have lost their beautiful leaves. While the color of the leaves was changing the tree grew a little layer of new skin across the stem of the leaves so they would loosen and blow off, for the sap took all the food to give new leaves forming for next Spring. Find a willow tree and look for a bud at the base of a leaf stalk. Take a needle and strip off the thin wrapping of the bud to see two tiny leaves joined by their margins. A magnifying glass will reveal five or six carefully packed leaves, perfect even to the veins and tooting of the edge. That is why, when colored leaves in October were most beautiful though there was no frost, the sap was kept from the old leaves so they could no longer keep green. Among the dry, curled brown leaves on the ground, look for a dark lacy leaf with only the veins left. The rest has been taken to make new soil.



SCHOOL ACTIVITIES

Harry C. McKown, Editor
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THANKSGIVING TABLEAUX

by
EDITH F. MILLER
West Caldwell, N. J.

As a variation of the traditional Thanksgiving program featuring Pilgrims and Indians, my primary class decided to find out how other people have celebrated Thanksgiving and to present a program showing some of these customs. Although our country was the first to set aside a special day of Thanksgiving we found that people have always had feasts of thanks for blessings received. The earliest was the Feast of Tabernacles held by the Children of Israel after their safe arrival in the Land of Canaan. Our first tableau was planned to show the Children of Israel on the way to the temple where thanks were given before the feast.



The children wore Biblical costumes easily made from sheets and kimonos; squares of bright material were used for headdresses. Cords made of twisted cotton roving tied the headdresses and made girdles for the loose robes. A procession was formed diagonally across the stage, the children carrying pine branches, sheaves of grain, and baskets of fruit. Before the curtains opened to show the tableau, one of the children read this explanation composed by the class:

"Every autumn people gather in the harvest from autumn field and vineyard. Then they are joyful and give thanks to God for the fruit and grain. Long ago, the Children of Israel wandered through the wilderness. When they reached the promised land of Canaan they built their homes and planted their crops. In the fall they had a rich harvest and they were thankful. So, when the harvest was gathered, they kept a solemn feast unto the Lord. The feast lasted seven days. Everyone rejoiced in the feast of Thanksgiving."

It was hard to decide which festival to depict next among the many held in other countries. After discussion and

PILGRIM - INDIAN DESIGNS

informal dramatization, we finally decided to show a tableau of a Hungarian folk festival. This also showed a procession, but in contrast to the first, was a joyous one. Two boys dressed in Hungarian peasant costumes, carried a pole decorated with grapes. They were preceded by Gypsies with castanets and tambourines and followed by peasant girls carrying baskets of grapes. The girls wore wreaths of flowers. The reader explained the tableau thus:

"In Hungary, a grape festival is held each year. When the grapes are all picked, the people have a procession. Gypsies lead the procession and play gay music. Next come two men carrying a pole decorated with grapes. Then follow the people who have gathered the grapes. After the procession a big celebration is held."

Our next tableau showed a group of Indians gathered around a campfire. Some were playing tom toms, some were dancing, others were smoking peace pipes. One Indian was offering some corn to the Great Spirit. The reader read this paragraph:

"In our country, long ago, many Indian tribes celebrated feasts of Thanksgiving, too. The happiest time of all was the Corn Festival. Corn was an important food for the Indians. When the corn was ripe they picked it and had a great feast. At the festival they had a good time eating roast corn, dancing, shouting, and playing games. The old men sat around and smoked their peace pipes. They all worshipped the Great Spirit and gave thanks to Him for the corn."

Our last tableau showed a group of Pilgrims in church, praying as Elder Brewster raised his hands in blessing. The following was read first:

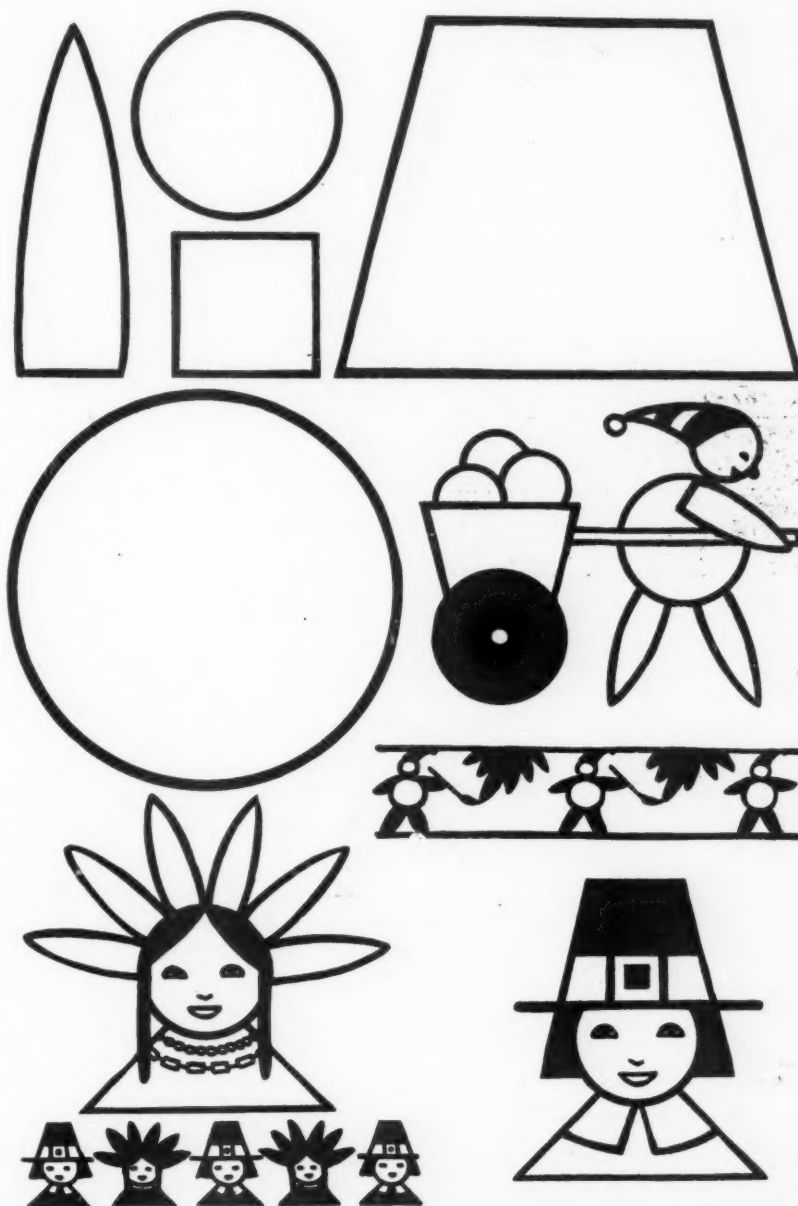
"When the Pilgrims landed in this country it was wintertime. The first winter many of the Pilgrims died of cold and hunger. In the Spring friendly Indians came and taught the Pilgrims many useful things. One of the things the Pilgrims learned to do was to plant corn so they would have enough to eat during the second winter."

"When the crops were gathered in the fall, a big feast of Thanksgiving was held. At the feast they ate wild turkeys, corn, cranberries, pumpkins and many of the things we eat at our Thanksgiving dinners. Before the feast, the Pilgrims went to church to give thanks to God for His love and help."

Not only did the children gain in appreciation of the true meaning of Thanksgiving, but they had many opportunities to make plans and decisions within this unit. Although I brought in most of the factual material, the children organized the material and decided what facts should be portrayed by our tableaux. Most of the costumes and properties were made by children. The reader's parts were written by the class and used as reading exercises.

One of the easiest ways of creating pleasing designs calls for the use of simple shapes and an imagination. Many different border designs and posters may be arranged from these forms or shapes.

The children may draw the shapes or cut a set of patterns of them and then cut many duplicate shapes from colored construction or poster paper. Have the children start with a definite shape such as a rectangle or oblong. Then have them make several arrangements. Select the best and let them paste them down.



PANEL POSTERS TO BUILD UP



A PANEL FROM AMERICAN INDIAN POSTERS



AMERICAN INDIAN

This set includes four panels depicting Indians of various tribes engaged in typical occupations. The background of each shows the natural environment of the Indians.

- No. 1 The Algonquin Indians.
- No. 2 The Sioux Indians.
- No. 3 The Navajo Indians.
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Set No. 700. Price, 50 cents.

The built-up panel poster affords excellent motivation, giving a visual presentation, and a new child-experience. Each set contains four background panels printed on heavy construction paper 12 x 36 inches. Brightly colored poster papers, already printed for cutting and pasting on the background are supplied. Each piece is keyed for guidance. Full instructions furnished.

THANKSGIVING PICTURE POSTERS

Four beautiful colored posters to build up entitled: Pilgrims on Their Way to Celebrate the First Thanksgiving; A Corn and Pumpkin Field; A Bountiful Harvest and Turkey Gobblers; Pilgrims at Thanksgiving Dinner. The designs are simple, and the 12 x 36 inch background sheets are keyed to guide the child in building the poster with colored paper. Full instructions are included. Put up in attractive envelope.

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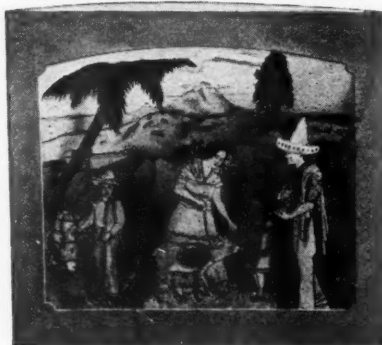
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Junior Arts and Activities

740 RUSH STREET

CHICAGO, ILL.

(Continued from page 35)

technique, however, should be "messy" for too neat children usually do work that is too tight.

Plenty of space is necessary for free expression in painting and plenty of cheap material so the teacher need not dampen the enthusiasm of the child by urging him to be careful of the paper. In ordering crayons, get those which do not break too easily. If tempera paint is used see that it is not the kind that will stick to the picture of another child when the scenes of the different pupil's work are collected. This is true waste and can be avoided. By inexpensive material is meant unprinted newspaper, or wrapping paper, and a kind of crayon that can be used to make clear, clean sweeps of color without the spotty floor deplored by parents when the children are painting at home.

Before the child begins to paint at the easel or board, the work must be planned so the child's mind is filled with subject matter from which their imaginations may draw. Full play of the imagination should be allowed although the teacher should suggest and direct; and when the work is finished, there should be a period of criticism given by the class, each picture being held up for remarks which will be constructive rather than destructive so the picture can be improved next time. Commend whenever possible, but it is a tendency for children who are overpraised to think they need no improvement in their work. Timid and backward children need much encouragement. There is always a thrill of pride in any creative work and it is a mistake to dull this enthusiasm by too much destructive criticism.

While teachers have found that story illustration is more popular than the creative-imaginative type of painting, a well balanced art program should include both. After the third grade the child is not so personal and spontaneous but becomes more realistic as he tries to communicate his thoughts about life in a visual form. How to do a thing is of more importance than just the fun of painting. A desire to do work that meets adult standards increases through the years, so the encouragement to release emotional expression is most necessary in lower grades. Easel painting calls for the brightest of color put in with great sweeping arm movements with the quality of spontaneity unhampered by conventions or tradition. Sometimes children prefer outline to be filled in with color as in primitive art. Allow the child to work in his own way and evaluate the results in terms of child art and not by adult standards. Little children should be allowed to paint pictures in order to realize the joy of creation rather than the joy that comes from possessing something perfect.